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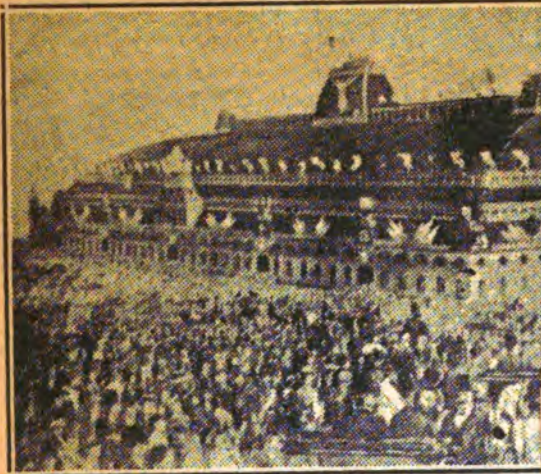
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LIBRARY OF

Frank J. Metcalf





## World's Coliseum in Ba

As It Appeared During the Visit of Presi



of the Back Bay can be seen from the railroad to Roxbury, at that time there were but very few, if any, houses on St. James avenue, and the only buildings on the surrounding lots were temporary refreshment shacks, etc.

Some weeks ago the question was raised as to what became of this building. That also I can tell. In a great gale of September, 1869, when the building was out of use, a large part of the roof blew off, and a small part of one of the sides.

About this time or earlier, a plan had been formed to dispose of the building by lot, or lottery in this way: Numbered tickets to a grand concert were sold for one dollar each, and a certain numbered ticket was to draw the building, for its lumber, as it was to be torn down. Probably a thousand tickets may have been sold, but no such number as was expected, therefore a certain lumber firm, not now in existence, agreed to take all the remainder of the 20,000 or more at a reduced price, only, as transpired later, to be paid for if these wholesale purchases drew the prize. The concert was held in October, I think, and the lumber people draw the prize, and probably secured the building and whatever may have been in it, at a very low figure.

This first Peace Jubilee was a great success financially. The second one, in June, 1872, was not a financial success, as too much was undertaken, and the expenses far exceeded the receipts. C. M. S.

In answer to the query, "Can someone tell me what was the end of the Coliseum?" I have in my possession a ticket to the "Coliseum Promenade Concerts," admitting one to the Coliseum on Oct. 23, 1869, at 10 A. M., signed by H. Washburn, treasurer. On the back of this ticket is printed the following:

Ticket No. 28,691

On the 23d of October, 1869, the holder of this ticket becomes owner, in common with the other ticket holders, of an undivided interest in the following named property, subject to such a disposition as a committee of five, chosen by ticket holders, shall determine October 23, 1869:—

2000 Flags, Medallions, Banners, Strips of Red, White and Blue Cloth, Portraits of Musical Composers, &c., &c.  
3000 Chairs used by the Orchestra, and in Press and Reception Rooms; also the Parquette Settees.

THE COLISEUM BUILDING

(without furniture or fixtures), including all lumber therein, the whole to be removed before November 1, 1869.

In case of total destruction of the Coliseum Building by the elements so as to prevent giving concerts therein, the holder hereof shall receive twenty-five cents return money for the ticket.

As I remember it, the committee was chosen as mentioned, and the building and the various articles disposed of by lottery.

C.



488. In regard to your question on the Great National Peace Jubilee and the Coliseum in which it was held, I am able to answer most of your questions from a newspaper clipping now in my possession:

This coliseum was built expressly in 1869 at an enormous expense for the greatest musical festival the world had ever known and lasting but five days altogether. The mammoth structure stood exactly on the site of the Copley-Plaza Hotel. It projected into the middle of what is now Huntington avenue, not then laid out, and was skirted along its length by Dartmouth street. The area on which it stood was further bounded by Boylston and Clarendon

streets. It was begun March 30 and finished June 14, 1869. It was a project of Patrick S. Gilmore, at that time the leading band master of Boston. It cost in the vicinity of \$40,000, was 500 feet long, 300 feet wide and 100 feet in height at its highest point. It held 50,000 persons of whom 10,000 were singers and 1000 were musicians in the orchestra. After the festival the building was returned to the builders who realized \$10,000 from the sale of the lumber. The expense of construction was met entirely by the advance sale of season tickets.

The festival comprised five afternoon performances, from June 15 to 19, inclusive, the chief attraction of which was the anvil chorus from "Trovatore" with 100 red-shirted Boston firemen hammering 100 anvils, part of a battery of artillery outside firing salvos, and all the fire bells of Boston clanging in the chorus.

From another clipping I find the following:

The total expenses of this jubilee amounted, it was said, to exactly \$283,388.29 and there was a balance of \$6000. A benefit for Mr. Gilmore realized \$32.00 and this was added to it. The orchestra numbered 1000 with Ole Bull as concert master and the chorus of 10,000. E. N. B.

3. ALDRICH (T. B.). Jubilee Days, an illustrated daily record of the World's Peace Jubilee. *Humorous illustrations*. 4to, half roan, pictorial boards. Boston, 1872.

Edited anonymously by Thomas Bailey Aldrich and W. D. Howells, who wrote most of the poetry and text.













American Bank Note Co. Boston

very sincerely yours,  
P. S. Gilmore

1944

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Wm. H. Furness

**HISTORY**  
**OF THE**  
**NATIONAL PEACE JUBILEE**

**AND**  
**GREAT MUSICAL FESTIVAL,**

**HELD IN THE CITY OF BOSTON, JUNE, 1869,**

*TO COMMEMORATE THE RESTORATION OF PEACE  
THROUGHOUT THE LAND.*

**By P. S. GILMORE.**



**Illustrated with Steel Engravings.**

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TO THE  
MEMBERS OF THE EXECUTIVE AND OTHER COMMITTEES  
OF THE  
**National Peace Jubilee Association;**  
TO THE  
EMINENT ARTISTS, LOCAL AND FOREIGN,  
AND THE LADIES AND GENTLEMEN OF THE  
GRAND CHORUS;  
TO THE SCHOOL CHILDREN OF BOSTON; THE MEMBERS OF THE ORCHESTRA; THE  
PULPIT, THE PRESS, AND THE PUBLIC; THE NATIONAL, STATE, AND  
CITY OFFICIALS; THE RAILROAD CORPORATIONS; AND TO ALL  
WHO IN ANY WAY AIDED THE GREAT MUSICAL FESTIVAL  
HELD IN THE CITY OF BOSTON, JUNE, 1886, TO  
COMMEMORATE THE RESTORATION OF  
PEACE THROUGHOUT THE LAND,

**This Volume**

IS CORDIALLY AND RESPECTFULLY DEDICATED

BY THE AUTHOR.



## INTRODUCTORY.

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**A**MONG the last acts of the Executive Committee of the National Peace Jubilee Association it was voted "that a faithful and impartial history of that interesting event, from its inception to its close, be prepared for publication."

Upon the writer's return from Europe, after an absence of several months, he found the wish of the committee had not been carried out; and many calls being made upon him for pamphlets, circulars, programmes, or anything that might serve as *souvenirs* of the great Festival, the supply of which was not equal to the demand, the thought suggested itself, "May I not prepare an account of the Jubilee myself, weaving into it the various documents of interest? I am familiar with every step of its progress, from its inception to its consummation; but can I write it out so as to make it interesting to the general reader? *that* is the question. *Well, I can try!*" The result of the trial — and a very severe trial it has been! — is this volume, which the author gives to the public with great reluctance, feeling it is not in many respects what is expected, nor what it ought to be. Still he hopes its shortcomings may be overlooked, it being his *first*, and in all probability his *last*, effort in the field of literature.

In a community where there are so many able and experienced writers, and where it may be said everybody is a critical reader, it is, to say the least, a very bold venture, for one making no pretensions to "classic lore," to come before the public as an author. Still, so much was said and written about the Peace Jubilee, and so various are the impressions concerning it, the projector has felt it due to himself as well as to all concerned to unfold its origin and motive, and give its true history and the means by which it was brought about. In doing this he has one

thing to regret, — that he has not been able to speak in terms of praise of all whom in one way or another he endeavored to interest in the work.

The public will not have forgotten that there was a time when very few had any faith whatever in the undertaking; its novelty, magnitude, and extravagance, together with doubts of its feasibility, caused many, as might have been expected, to withhold their aid or encouragement; but to add to the difficulty of its accomplishment there were good people from the start who *made it their business* to throw every obstacle in its way, and would, if they possibly could, have prevented its realization. Even towards these the projector has not entertained a particle of ill-feeling. Though they "darkened counsel by words without knowledge," no doubt they were influenced by motives which, while promising "death to the Jubilee," were to them just and proper. Still, unpleasant as it has been to the author, he could not well avoid presenting the dark background of the picture in writing its history: it would not have been a true history without it, the tale would have been but half told had the gloomy passages been suppressed.

The task is done, the record made, the duty discharged, and the result of a good deal of "hard work" lies before the reader. The author confesses having had a severe struggle to arrive at the word "FINIS," and what may be said of his literary labor is now fearful to contemplate; but it being the effort of a "'prentice hand," critics and reviewers are respectfully requested not to put too fine a point upon their pencils, remembering that "Blessed are the merciful, for they shall obtain mercy."

P. S. G.

Boston, July 6, 1871.

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THE  
NATIONAL PEACE JUBILEE,  
AND  
GREAT MUSICAL FESTIVAL.

---

THE people of Boston and New England, and indeed of the country in general, have reason to rejoice in the wonderful success of the grand National Peace Jubilee of June, 1869.

It drew together an immense assemblage from all parts of the country to commemorate the joyous return of Peace. From the South as from the North, from the West as from the East, the sons and daughters of America thronged to the great musical festival to pour out in song and praise the fulness of their hearts.

The Jubilee was also a crowning triumph of an experiment in art and acoustics, and in musical magnitude was far greater than had ever before been realized, or even attempted; and it fully and successfully demonstrated the feasibility of combining and controlling thousands, ay, tens of thousands of musicians, — vocal and instrumental, — in one harmonious body.

Not only to those who were performers or participants in this great festival, but to the general public, it may be of more than passing interest to know its true history, and the means whereby it grew from an

inspiring idea to a glorious reality. It is the object, therefore, of this volume to record all the facts relating to the undertaking, beginning with its inception, and tracing it through the various stages of its progress to the period of successful consummation.

In June of 1867 Mr. P. S. Gilmore was passing a few days in the city of New York, and it was at this time that the first thought of a National Jubilee, to commemorate the restoration of Peace throughout the land, flashed upon his mind. The carrying out of the idea he well knew would afford an opportunity for the grandest Musical Festival the world had ever known.

The scenes with which he was then surrounded immediately lost their interest, and he became absorbed by the grandeur of his conception. The general plan of the scheme, as afterwards adopted, seemed at once to unfold itself. Indeed, had the scenes of Broadway been instantly changed by the wand of a magician, they could not have been transformed into a series of more enchanting dissolving views than were vividly portrayed to him like a panorama of the coming event. A vast structure rose up before him, filled with the loyal of the land, through whose lofty arches a chorus of ten thousand voices and the harmony of a thousand instruments rolled their sea of sound, accompanied by the chiming of bells and the booming of cannon,—all pouring forth their praise and gratulation in loud hosannas with all the majesty and grandeur of which music seemed capable. As his imagination revelled in the scenes his thought pictured, every nerve quivered with the intensity of his delight, and he was impressed with all the fervor of religious belief that it was his especial mission to carry out the sublime conception.



With almost prophetic instinct he felt at the time that it would take two years to realize the full development of this inspiring vision ; and in some degree the final success of the Jubilee may be attributed to the fact that he kept secret these first impressions of the project. From causes which will hereafter appear it was deemed wise to preserve silence on the subject, and except confiding the matter to a few friends, nothing was done about it for a year.

One of the instances — the first, in fact — was immediately upon his return to Boston, when he broke the seal to his nearest and dearest friend. As may be supposed, from the intimacy of the relation, he did not hesitate to give full vent to his feelings in the most enthusiastic manner. For the information of those who may be curious to know just what he said, and how it was received, it may be stated that he first excited to a high degree his companion's curiosity by making mysterious allusions to a great and wonderful project which he had conceived, — a project that would astonish not only the nation, but the whole world. He spoke with the greatest animation ; for by this time his soul was on fire with the thought, and his every word glowed with the warmth of his feelings, and created a pressing desire on the part of his auditor for an explanation, which was in substance as follows : " I am going to get up the greatest musical festival and the grandest celebration ever witnessed in the world. It is to be a National Jubilee to commemorate the restoration of Peace throughout the land : a great Coliseum will be erected, to hold fifty thousand people ; the President of the United States, all the Members of Congress, Heads of Departments, Foreign Ministers, Governors of States, and the leading men throughout the Union will be invited ;

the chorus will number tens of thousands of singers from all parts of the country, also twenty thousand children from the public schools; the orchestra will contain one thousand musicians; batteries of artillery, regiments of infantry, bells, anvils, and other auxiliary accompaniments will be introduced; and it will be the greatest national celebration and musical festival that has ever taken place on the face of the earth. The excitement throughout the country will be tremendous, and everybody will rejoice at the idea."

As this was the first opportunity he had had to make known the great thought that possessed him, his enthusiasm was roused to the highest pitch, and he entered into the details with all the earnestness of his nature.

He had longed for the moment to impart the great secret to the trusted one at home, whom he expected to astonish, — and he did astonish her!

Her eyes were fixed upon him during the delivery of his speech with apprehensive solicitude, and at its close she exclaimed with amazement, "Why, are you crazy? Have you lost your senses?" This sudden and unexpected reply, this unappreciative reception of the first announcement of his scheme, he accepted as a declaration of war; and then and there took place the first of the series of battles that had to be fought ere the *Peace Jubilee* became a triumphant success. The one from whom he had always received the greatest encouragement and sympathy in every enterprise, actually doubting his sanity, was a severe check at the very outset.

When matters stood thus beneath his own roof, what was he to expect from the cold world abroad? Never mind, thought he, this little domestic skirmish will do no harm. On the contrary, it led to a more care-

ful review of the situation, and plainly betokened the necessity of making preparations for a long siege. Perhaps it ought here to be admitted that the recital of a programme of such unheard-of magnitude and apparent extravagance might well have caused even his best friends to question the soundness of his reason; however, by satisfactorily answering all questions, and proving by argument the feasibility of the plan, opposition from one very important quarter became somewhat subdued, and — probably for the sake of peace — the *possibility* of the undertaking being successful was even admitted.

The watchwords now were, "Silence!" "Caution!" "Move slowly!" and they intermingled with every thought upon the subject. For more than a month Mr. Gilmore quietly brooded over the prospects of his scheme, endeavoring to contemplate it in all its bearings, until at length the one at his elbow began to fear that the intensity with which his mind dwelt upon the one absorbing theme might undermine his health, and seriously advised him to give up the project altogether. True it is that he *was* somewhat nervous and excited over the subject, and found himself continually reveling in visions of magnificent Jubilee scenes which charmed his inward eye and ear beyond description. So far, it was admitted, all was right, — his plan was based upon *terra firma*. Yet he was reminded of the possibility that he might be building air castles, and would have to reside in them alone; that subjects and enterprises of a comparatively worthless nature had often carried men's minds beyond the bounds of reason. Here was an enterprise to think of, that should interest the whole nation, yes, the whole world, and one that had more music in it than had ever fallen upon human ear before. It was, to say the least, a

very dangerous fever to have upon the brain. This reasoning, if not conclusive, was felt to be just and forcible, and he determined to banish the thought for a time at least, if not forever.

Failures in ordinary musical enterprises are of common occurrence. Let who will try the experiment, the chances of success are against him. Many years' experience as a manager had demonstrated to Mr. Gilmore that when even six or eight hundred dollars was the amount involved in an entertainment, it required great exertion, good management, and the most favorable circumstances to succeed in the undertaking. If, then, the incurring an expense of only six or eight hundred dollars in a musical enterprise was attended with so much labor and uncertainty, how could he possibly think of undertaking a project that would cost hundreds of thousands of dollars, and would require thousands of co-operators to make it a success? This was to him a stubborn fact. There it stood like an immovable mountain in the path, blocking his way. How should he overcome it? Was it possible to do so? He tried to look at the subject in its most discouraging aspects, and to view the dark as well as the bright side, and came to the conclusion to treat the whole thing as a delusion

That came to charm but for a day,  
And then forever pass away.

A composer of music often finds himself haunted by original melodies that sing to him with great sweetness at first; but, like new acquaintances of winning manners, it takes time to find out if they will wear well. It is better, when you have written down your melodies, to lay them aside for future revision. If after weeks or months they sing as sweetly as when conceived, they may be adopted with the belief that

they will live and win their way to other hearts; but if, on the contrary, you find that a little time has robbed them of their charm, you have reason to congratulate yourself on not having given them publicity. As in music, so it is with all things. No matter in what attractive guise your thoughts at first array themselves, there is great danger that time may dim their lustre.

With such thoughts uppermost in his mind, what said Mr. Gilmore? What if this idea of a National Peace Jubilee, which filled his soul to overflowing, and seemed to lift him up to the very heavens, should after all turn out to be a mere chimera? What if his confidence in its feasibility should begin to wane, and the present view of the undertaking undergo such a change that in a few months the impossibility of its accomplishment should appear sufficiently manifest to discourage him in the attempt to carry it out? It was this view of the case that made him hesitate to make the project known and to enter at once upon its development. "Be sure you're right, then go ahead," was his motto. He determined to let the matter rest for the present, with the reservation that if it should stand the test of time and continue its struggle in his mind for light and existence with the same fervor and spirit which then lent it strength and inspiration, then the carrying out of the National Peace Jubilee was simply a question of time.

Numerous musical engagements were now pressing upon Mr. Gilmore. Concerts and entertainments, for which arrangements had been made months before, were progressing, and his time was fully occupied. Circumstances required that he should give close and earnest attention to the duties of the hour, — to matters that were immediately practicable and sufficiently

profitable to enable him to meet his present wants. For it may be stated here, that his income had never been so large as to present any difficulty or inconvenience in disposing of it as fast as received; and therefore duty and necessity compelled him to apply his time and devote his energies as usual to labors from which he should realize an immediate pecuniary return.

But a change had come over all. Life's scenes had been shifted; the ordinary routine of musical duties had lost its attractiveness, and the resolution to dispel *the grand idea* from his mind was in no way successful. Days, weeks, and months moved slowly by; the "irrepressible conflict" still raged within him. He could not subdue it. He had given the delusion (if such it was) ample time to pass away; but depart it would not. Every hour of the day, and far into the weary night, it still continued to present itself as fresh and enchanting as

When first upon the charmed eye  
Its magic visions fell.

He had already suffered enough—for suffering it was—in being continually haunted from morning till night and from night till morning with the one distracting idea, and he had fully tested the force, the fire, and the spirit with which this living thought was imbued. The familiar saying, that "coming events cast their shadows before," was never more completely verified than in the never-fading visions which foreshadowed the National Peace Jubilee.

Mr. Gilmore now made up his mind to communicate the secret to others, and hear what they might have to say upon the subject. Friends and acquaintances seldom express a candid opinion when face to face, especially when one of their number steps aside from

the beaten path to pursue some original idea. Consult with them; show them your plans; tell them what you propose to do; no matter how visionary they may deem the project, they too often say, "Good!" "A grand idea!" "Go ahead!" and so on; thus stimulating and encouraging a scheme that costs *them* nothing, until you may be overwhelmed with the mortification of failure.

Every man is, or ought to be, the best judge of his own abilities. If he is so imprudent as to attempt impossibilities, he will suffer the consequences of his rashness; but if possessed of sound reason, if he has a clear perception of his plan, and firmness, patience, and perseverance in carrying it out, and is influenced by high and honorable motives, the accomplishment of the purpose is almost sure, no matter how great it may be or how formidable the obstacles that environ it. It may be policy, and sometimes a necessity, to consult friends before entering upon any new project; this cannot well be avoided when co-operation is a matter of importance. Yet how many have had their most cherished hopes blighted, their best-laid plans defeated, by friends who, either from honest convictions of their impracticability, or, as is oftener the case, from a dread of being in some way made responsible, refuse the little encouragement needed to insure success.

During a residence of nearly twenty years in the city of Boston Mr. Gilmore had acted as performer, conductor, or manager in many musical entertainments, and had made the acquaintance of many influential citizens, whose advice or assistance was never withheld when either or both were solicited. One of the earliest and most steadfast of these friends was the late Major Charles O. Rogers, whose position as pro-

prietor of the Boston Journal made his friendship and co-operation in the furtherance of any important matter of great value.

"What would Major Rogers say, — what would *he* think of the Peace Jubilee idea?" thought the projector. He knew the Major well, — knew that he was not the man to encourage anything he did not believe in. In the expression of his opinions he was emphatic and decided, and when he had once settled a question in his own mind it was not easy to change it. Mr. Gilmore had often submitted his plans to the judgment of Major Rogers, who seldom, if ever, discouraged or opposed them. What if in this, the greatest of all, the Major should condemn the scheme, and refuse to lend it his aid? What could be done then? Without his approval, and the support of the Journal, he would feel greatly discouraged. He must secure his indorsement ere he sought the aid of others, as his adverse opinion might jeopardize the fate of the project.

The writer felt within his own heart that the idea was worthy the support of the nation, and if carried out would receive the applause of the world. He might be wrong; but the time had arrived when the subject must undergo a practical investigation, and the sooner the better. So on a beautiful September morning he went forth to lay his plans before the Major. It was about eleven o'clock when he called at the Journal office; but finding him engaged, he arranged for an interview in the afternoon.

At the appointed hour Major Rogers and Mr. Gilmore met, the latter feeling no little hesitation in opening a subject of such extraordinary extravagance; but without much ceremony or preamble he unfolded his plan.



The Major listened with evident surprise, and as the recital progressed his impatience increased, till at length he burst out with a derisive laugh, exclaiming: "Why, that is an idea for an Emperor; and it would take an Emperor to carry it out!" Scarcely knowing whether to accept this remark as a compliment or otherwise, Mr. Gilmore pleasantly replied, "Well, Major, I suppose I shall have to become an Emperor then."

"What do you imagine it would cost to carry out your plan?" asked the Major.

"Well, it would take a few hundred thousand dollars at least," was the reply. The mention of this enormous sum for a musical festival brought the Major to his feet with indignation.

"It is all nonsense," said he. "Take my advice, and don't for a moment permit your mind to dwell upon any such visionary scheme; it could end only in disaster and ruin. Come, come; change the subject; don't talk to me of impossibilities."

"Major, it has taken me a long time to make up my mind to bring this matter to your notice, and I regret to hear such an opinion from you. I do not look upon the undertaking as an impossibility, having given it much serious thought; and as to its feasibility and possibility there is no doubt whatever in my mind. It only needs recognition and encouragement from such men as you to make it a success."

"I would do anything in my power to serve you," said the Major; "but in this affair I have only to say, give it up, give it up! It is not worth a moment's consideration. Say nothing more to me about it."

"Do I understand, Major, that if I undertake to carry out this scheme you will not lend me your support, as you have in past enterprises?"

"I tell you frankly," said he, "that if you undertake to carry out any such ridiculous notion, you will have to find other friends to assist you. I cannot and will not encourage any such unreasonable proposition. Furthermore, I tell you that, in my opinion, you will not find a man in the city of Boston, of any substance, who will be willing to indorse your idea, or subscribe a dollar to aid you in carrying it out. Therefore take my advice, and drop it. Pursue your usual course; give such concerts and entertainments as you have heretofore given with success; and you may rely upon my doing all I can to assist you."

It was evident that Major Rogers regretted having to speak so discouragingly; yet his words were earnest, kind, sincere, and came from a heart overflowing with sympathy and friendship. He saw that the idea had taken deep root in the projector's mind, and that he was depressed by this unexpected rebuff. Not quite satisfied with his reception, and unwilling to lose so powerful an advocate, Mr. Gilmore upon rising to depart asked, "Major, will you give me your support should the subject be presented in a more favorable light?"

With an evident disposition to afford a word of comfort, the Major replied: "I have expressed myself candidly, looking from the present stand-point. I cannot say what changes time may bring about. You have asked my opinion, and I have given it. That is all I can say now."

The interview was ended; and Mr. Gilmore left that office a sadder if not a wiser man. He had obtained the judgment of one whose influence he had counted on for success, and without whose aid he was then unwilling to proceed.

Events showed that Major Rogers was right in the

opinion that not one man could be found in Boston, *at that time*, who would give substantial aid or encouragement to the enterprise; and of this the writer became fully satisfied, after approaching several friends with the matter and hearing their various opinions, which coincided with those expressed by Major Rogers.

Any reasonable man ought to have been convinced that it was now time to abandon the whole scheme. Its realization was looked upon as an utter impossibility by practical and far-seeing men. To cling to it longer, — at least to persist in the effort just then, — would be likely to bring personal ridicule upon himself and endanger the success of the undertaking. The only course to pursue, therefore, was to seal up the matter once more, and wait patiently for what time might do for its development.

Mr. Gilmore now began to think he should have the Jubilee all to himself. There seemed to be no desire on the part of others to hear of it, or to have anything whatever to do with it; but to him it was as an accomplished fact: *he* heard it, he saw it, he revelled in it. Never before had he felt its fascination with such force and delight; he was uplifted and borne away as by a great tidal wave on the flood of delicious music. Go where he would, that great chorus, with its thousands of voices, kept roaring in his ears, and the crash of a thousand instruments filled the world around him with enchanting harmony. Look where he might, the vision of a magnificent structure, filled with a vast multitude gathered from all parts of the nation, met his gaze. O, how he longed for others to see the grand spectacle as he saw it, to hear the ravishing music as he heard it! Then they would not, they could not, refuse assistance to bring about its

realization. Why did it have no charm for others? There must be some reason for the lack of interest. Already it had aroused the enthusiasm of a few friendly musicians, and its magnitude, if once made known, would strike the musical world with wonder and admiration. Why was it, then, that those who were not professionally musical, but whose co-operation was indispensably necessary, could not feel its magnetism, and be influenced to encourage it? Could there be such a difference of opinion upon the same subject between musical and non-musical people without some very grave reason? What could be the cause?

Such were the questions which continually presented themselves for solution. There were, indeed, grave reasons for the diversity of opinion.

The primary object of the undertaking was to celebrate the *restoration of peace throughout the land*. But the questions which now arose were: *Is there peace throughout the land?* What is the condition of the country? How do matters stand in the Southern States, — in the national capital? How look the clouds that hang over the political horizon?

Not being much of a politician, Mr. Gilmore had not, up to this time, taken these things into serious consideration. He now discovered that the public mind was much disturbed by the unsettled condition of affairs in many of the Southern States, and that serious difficulty existed between President Johnson and Congress, which resulted in his being brought before the tribunal of the Senate to answer the charge of malfeasance in office.

It would be trespassing upon the patience of the reader to enter upon a minutely detailed account of the constant and anxious thoughts for the advancement of his project which filled the mind of Mr. Gilmore for

many months previous to the arraignment of the President and his subsequent acquittal. It is sufficient to state, that, in the early days of the excitement attending the impeachment trial, he was reluctantly forced to the conclusion that under the then existing circumstances any movement to celebrate "the restoration of peace throughout the land" would be looked upon as ill-judged and out of time, and should not be attempted until the political aspects were more favorable.

During this period Mr. Gilmore devoted much time and thought to a careful analysis of the whole subject, taking it apart as it were, and viewing it in all its complex details.

In its first aspect—that of a national jubilee commemorative of the restoration of peace—it promised to strike a chord whose vibrations would reach from Maine to California. As yet no demonstration of a national character had taken place, no general rejoicing that the war was over and the Union restored, after the terrible four-years' struggle. The public mind was still disquieted by reports of lawless outbreaks in some of the States lately in rebellion. It could not be expected that after such a fearful contest immediate quiet would ensue. But the day of permanent peace was coming, when the loyal citizens of Boston would unite in inviting the representatives of the nation and the people at large, from every State and city in the Union, to partake of Massachusetts' hospitality; to join with her in a national reunion that would mark the beginning of a new era of good feeling. What more fitting opportunity was ever offered a member of the sisterhood of States to extend the hand of welcome to her brethren throughout the Union? Would not the citizens of Boston and Massachusetts improve it? The invitation, thought Mr. Gilmore, will assuredly be ac-

cepted if proffered with kindness; and it will be a glorious day for the old Bay State when her proclamation shall go forth for this great national assembling.

He had persuaded himself that not only would the citizens and city government of Boston join hands in carrying out the great festival, but that the Governor and Legislature of the State could be induced to co-operate in making it an affair worthy the old Commonwealth. In fact, that it would be, as it should be, the greeting of Massachusetts to all throughout the land who now heartily rejoiced at the return of peace. For upwards of a year Mr. Gilmore dwelt upon this picture, viewing it in every possible light, and becoming more and more enamoured of its beauty. It would be the grandest scene the world ever saw, — the gathering of the musical hosts from all parts of the nation, roused as by a trumpet-call to join in songs of praise to Almighty God for the blessings of a restored and reunited country.

O music, what a power thou art!  
On earth there 's naught that can impart  
A purer joy to human heart,  
Nor nobler thoughts inspire!

The projector knew full well that, considering the undertaking wholly in the light of a great musical festival, aside from the important event it was to commemorate, its announcement would awaken not only the enthusiasm of musicians, but create general interest among all classes.

He anticipated that such questions as these would be raised, — "How could he possibly expect to organize a chorus of ten thousand voices?" "Where were the singers to be found?" "The largest musical organizations in the land had never numbered a thousand members in their grandest festivals."

But he knew that chorus-singing was extensively practised among the people, particularly in New England, and that he would be able to convince any one of ordinary intelligence that a chorus of ten thousand voices *could* be procured. *Massachusetts alone could furnish the entire number!* Admitting that the voices might be obtained, the questions then arose,—"Could they be made to sing together?" "Would the laws of sound admit of such a vast body being so united and controlled as to produce clear and pure harmony?"

No entirely satisfactory reply could be made to these questions, as the employment of such great numbers in chorus had never been attempted, and the effect could only be proved to the satisfaction of doubters and croakers by actual experiment. But Mr. Gilmore had no doubt of the effect himself. He imagined, in the rendering of such choruses as "The Heavens are telling," from Haydn's "Creation"; the "Hallelujah Chorus," from Handel's "Messiah"; "Thanks be to God," from Mendelssohn's "Elijah"; and compositions of a similar character, he could hear the mighty waves of sound rushing and rolling down, now from the *sopranos*, then from the *altos*, here from the *tenors*, there from the *basses*,—all coming together occasionally, meeting and mingling, not in confusion, but in stately and majestic grandeur, lifting and carrying the soul and senses into the most exalted realms of harmony and musical bliss.

All this he could imagine; but the actual performance of such music, rendered in the form he had in view, he felt would produce results of the greatest benefit to art in America, and he believed that his energies could not be devoted to the accomplishment of a higher or nobler purpose. It was to him the mission of his life, and it must be fulfilled.

The American public were already familiar with the fact that the grandest works of the great masters had been produced with sublime effects at the great Handel festivals in England; at the last of which, held at the Crystal Palace in 1868, about four thousand voices and four hundred instruments were united under the direction of Sir Michael Costa, the composer of the well-known oratorios of "Eli" and "Naaman," to whose zeal, ability, and example, it may here be stated, America as well as England is greatly indebted for the progress and development of the higher and purer forms of the divine art.

If England had done so much toward demonstrating to what extent numbers and space could with safety be made use of in the production of legitimate harmony, if her chorus of four thousand voices and orchestra of four hundred instruments had produced the greatest effects ever listened to up to that time, was there any reason why we in this great country might not go a little further, — nay, why we should not now

Make one bold step for art;

Unfold its hidden mysteries, till Nature cries, BEWARE!

*Who goeth further leaves success behind!*

To whatever extent the physical laws might permit the laws of harmony to be successfully carried, reason and judgment would not admit of any enlargement, in point of numbers, of the plan already decided upon for the great national festival, — namely, a chorus of ten thousand mixed voices in oratorio, twenty thousand children in national songs and hymns of peace, and an orchestra of one thousand instruments. Other nations were slowly, but surely, increasing from year to year in the magnitude of their musical festivals, and America had been left far behind; or, more properly speaking, she had not advanced sufficiently in matters



of art to take rank with older nations. But now an event in her history worthy of commemoration would give an opportunity of exhibiting her resources in this respect, and enable her to take the lead in the race for musical pre-eminence.

She had already proved herself more than the equal of other nations in the development of agriculture, and had made important discoveries in science and art that were working a silent revolution in the organization of society. The terrible war from which she had just emerged, purged and purified, had, from its magnitude, the Christian temper with which it had been conducted, and the great principles involved, excited the astonishment, and won for her the respect and admiration of the civilized world.

Now that she had done so much for her own honor and glory, so much for human progress and the future happiness of mankind, she might well lift up her voice in power and majesty, and sing her song of triumph, nay, of PEACE, swelling the breeze

With hallelujahs loud and high,  
Until their volume pierced the sky;  
That angels round God's holy throne  
Might join their voices with her own,  
And heaven and earth united sing  
All praise to the Almighty King,—  
That all above, below, might then  
Sing "Peace on earth, good-will toward men":  
And this exultant theme should be  
The spirit of her jubilee.

Mr. Gilmore's connection for twenty years with musical matters had given him no little fame. In the position of band-master he had been successful; and the organization which bears his name everywhere received the plaudits of the people. This point in public favor had not been reached without contesting every step of his progress with able contemporaries;

but the popular verdict at length placed Gilmore's Band in the front rank of similar organizations in the country.

From this summit of local fame Mr. Gilmore surveyed the field for new conquests, and as manager and director of popular concerts and musical entertainments was no less successful. His experience in this direction, as is well known to the citizens of Boston, had been from year to year a series of triumphs; and as success wins friends, and artists become attached to a manager who introduces them to full houses, Mr. Gilmore was in high favor with all who, from time to time, had appeared under his management.

For some time previous to the now all-absorbing national-jubilee idea he had been considering the project of organizing a first-class opera company. For some cause, representations of opera by Italian, German, French, and English troupes had fallen to a low ebb; to place it upon the stage in a more attractive form than it had hitherto been presented to the American public had long been his secret ambition, and he was only awaiting a favorable opportunity to embark in the enterprise.

At length, through the failure and disorganization of various opera troupes, several of the best artists proposed to unite under the direction of Mr. Gilmore in carrying out his plan. Here at last was the opening for which he had so long waited,—an opening more attractive than had ever presented itself to him before, and it might never occur again. Now seemed the opportune moment for him to make a forward step towards fame and fortune.

The encouragement of warm friends who had the fullest confidence in its complete success under his management was not wanting; but the one great ab-

soaring idea that now filled his mind overshadowed all others, and he resolved, after the most serious consideration, to decline any and all offers, no matter how promising or attractive, and to link his fate with the one project whose spirit permeated every part of his being. To its entire fulfilment he would devote all his thoughts, hopes, and energies.

He had surveyed the field; knew what obstacles were before him; was fully equipped for the fight, and was patiently awaiting the proper moment to advance. He would make the attempt, whatever the hazard. Stimulated by these feelings, he never experienced a doubt as to the result.

Mr. Gilmore having been for many years very active, and somewhat noisy, in announcing through the press his musical enterprises his friends and patrons began to inquire the cause of his silence, and why he was not in the field as usual.

They little knew the great surprise he was preparing for them, and for the country. Instead of their usual entertainment,—an orchestra of forty or fifty performers and a chorus of a few hundred voices,—they were to listen to the harmonies of one thousand instruments and ten thousand singers! They knew not that they were upon the eve of a musical festival such as had never before taken place,—that a “hallelujah” was preparing which would attract the ear of all Christendom.

The hard facts of this enterprise must no longer be withheld. Let the reader go with the writer step by step over the whole ground. Let him see what difficulties were encountered and what overcome, and he will be the better able to appreciate the magnitude of the undertaking and the importance of the result,—what was attempted and what was done, what heights

were climbed and depths explored to make sure the foundation ere the great arches of the Peace Jubilee sprang aloft to gather in the vast concourse of the world. Most that has already been stated must be accepted as the musings, arguments, and conclusions of Mr. Gilmore with himself. The continuance of circumstances unfavorable to a development of the scheme had given him ample time to think, and think deeply; and his constant reflection upon it, in all its bearings, had suggested ways and means to carry certain important points that at first presented insuperable difficulties.

The excitement created by the impeachment trial of President Johnson had scarcely died away when the Presidential campaign of 1868 began. From the moment of his nomination it was evident that General Grant would be called to the high office so sadly made vacant by the tragic death of Lincoln; but his popularity only made the contest the more exciting, the enthusiasm of the contestants increasing up to the last moment of the canvass.

To this point the projector had been looking as through a lengthened vista for weary, weary days, gathering all his strength for the contest upon which *he* was to enter when the political actors had withdrawn from the arena.

He had fully considered what he would have to contend with in the coming struggle. The most formidable obstacle was the expense, which once overcome, all would be easy. Determining to come to the work well prepared with information upon this important point, he immediately set about obtaining facts and figures. As the erection of a building of sufficient capacity to seat fifty thousand people was an essential part of the programme, *that* was the first

thing to be attended to. He must have plans prepared and ready for exhibition as soon as the particulars of the enterprise were given to the public, and the whole thing put in train for final completion. Nine months only intervened before the time fixed upon in his mind for the inauguration of the grand festival, and he must be active and earnest, and let no grass grow under his feet.

As it had seemed to him from the beginning desirable that secrecy should be maintained until the necessary preparations were sufficiently advanced to bring the matter into notice with the best possible effect, it was all-important now that the drawing of the plans should be intrusted to some one whose office would not be likely to be invaded by the curious public. Who was the man and where was such an office? Upon this point he consulted confidentially his friend Mr. Daniel Briscoe, of South Boston,—a gentleman who, from his wide acquaintance with men and things, he felt would be able to direct him to a competent architect.

He knew just the man,—one he considered fully qualified for such a work. He would see him immediately.

Twenty-four hours after this interview Mr. Briscoe called upon Mr. Gilmore and introduced Major Francis Allen. After some preliminary conversation Mr. Gilmore produced a rough sketch of such a building as he had in contemplation. The first and indispensable requisite was *strength*,—that must be secured beyond the shadow of a doubt,—upon that basis only could the “Temple of Peace” be reared. *Security to life and limb* must precede all and every other consideration. After discussing the length, width, height, and general proportions, the little party of three adjourned to meet at Mr. Allen’s office next day.

Calling in the morning Mr. Gilmore found the privacy of Mr. Allen's rooms all that could be desired, and that he was already earnestly engaged upon the work. He had slept but little during the night, so engrossed had he been with the subject. The magnitude and character of the enterprise had filled him with wonder; and the development of the part assigned him was quite enough to occupy his mind to the exclusion of every other thought.

Day after day Mr. Gilmore visited the architect to watch the progress, *on paper*, of the great building. The excitement attending the coming election was then at its height. The day to decide who should be our next President was at hand. To be ready with his programme of the great festival when the election was over he must immediately prepare an outline of it.

No sane man would for a moment think of entering upon an undertaking of this character as a private enterprise. It was an idea which, to be successfully carried out, should seem to spring spontaneously from the national heart, to follow in the wake of the Presidential canvass as a thought eliminated from the great contest.

The originator entertained the hope at one time that, if the magnificent manner in which it was proposed to celebrate the restoration of peace were brought before Congress in the proper light, an appropriation might be made for the purpose. Further reflection upon this point, however, and consultation with a prominent member of Congress, convinced him that it would be impossible to obtain pecuniary assistance from that quarter. Could it be arranged to have the festival take place in the city of Washington upon the coming 4th of March, to add *éclat* to the inaugural ceremonies, perhaps the government might be induced to defray

the expense; but national funds for such a purpose could not otherwise be obtained.

The friends of General Grant were now flinging their banners to the breeze in every direction; the signs of the times were encouraging. "Let us have Peace" had become the slogan of the dominant party. First uttered by their chief, it had struck a sympathetic chord in the hearts of the people, which showed what they wanted, and would not be content without.

No one took a deeper interest in the brightening prospect than Major Charles O. Rogers; and his name is again introduced for the purpose of stating, that, after the lapse of many months since the interview mentioned in the preceding pages, Mr. Gilmore again appealed to the Major with greater confidence of success. The idea of such a festival now struck him more favorably, and he suggested the 4th of March and the city of Washington as the most appropriate time and place for the demonstration.

This was the last opportunity that Mr. Gilmore had of conversing with Major Rogers upon the subject. He died two months prior to the opening of the Jubilee, and it is among the saddest thoughts of the writer that he did not live to witness its grand consummation.

The suggestion to have the festival take place in Washington on the 4th of March was duly considered; and although recognizing the fitness of the place and time for such a gathering, yet it would have been an utter impossibility to carry out the musical part of the programme in that city upon the immense scale contemplated. In that respect it would have to be very much reduced, and consequently lose its chief attractiveness to the originator. No reduction of its musical

magnitude could for a moment be entertained : it must be carried out where it could be carried out the most effectively.

A careful and well-considered prospectus, giving an outline of the whole idea, was now prepared. The prominent features were written quite large, and all the lines to be displayed in print were underscored with red ink. Covering four pages of foolscap, the manuscript was quite imposing. It was the first firm step taken towards proclaiming the Peace Festival to the world.

It may appear trivial, if not ridiculous, to say so much about a simple manuscript ; but at this time it was deemed important that every word written or spoken upon the subject should be carefully considered. Where so much depended, perhaps, upon a word fitly spoken, it was *not* a small affair. The eye or the ear might be taken or turned by the most insignificant monosyllable. As the sailor spreads his canvas in a light wind so every inch will draw, so Mr. Gilmore felt that every stitch of sail should be set the ship would bear, that not a breath of popular favor should be lost, — that as many features should be introduced as it would be possible to carry out, that in its many-sided character all should find in the programme something of interest to awaken attention and insure their hearty co-operation. Every step, therefore, to bring the Jubilee into notice must be taken thoughtfully, and as many as possible prevailed upon to give it their support. Numbers were wanted as well as greenbacks, men as well as means.

So the prospectus was prepared. Many who up to this time had had but little faith in the success of so vast an undertaking became converted after perusing the manuscript, and admitted that, to say the least,



the great festival made a splendid appearance *upon paper*.

The most absorbing subject of the past six months had now ceased to engross the minds of the American people. Election was over, and General Grant had been declared their choice. A fair field and a clear political sky at last! Now for the Peace Jubilee!

Many friends to whom the projector had made known his plans advised him to start the enterprise in New York. Besides being the commercial metropolis of the nation, they argued, its greater wealth and population, as well as other advantages, made New York more desirable for such a costly demonstration than any other city in the Union. True, New York did have many advantages over Boston; and a proper regard for the opinion of his friends induced Mr. Gilmore to visit that city, to see what encouragement could be obtained. Accordingly, on the 5th day of November he left for New York, and remained there several days endeavoring to enlist the co-operation of its influential citizens.

Having broached his plan to General Charles A. Stetson, proprietor of the Astor House, he was advised by him to lay his scheme before Colonel Frank E. Howe, whose personal energy and activity, with large business acquaintance, might be of great advantage. Mr. Gilmore knew Colonel Howe intimately, and from the fact that the latter had witnessed a very successful national musical demonstration in the city of New Orleans some years before, which originated with and was carried out under his management and direction, he felt sure that Colonel Howe would use his best endeavors to bring about in New York the festival now proposed.

The Colonel listened to the proposition with cordial

pleasure. He saw no reason why it should not be successful, and promised to make every effort in his power to interest influential parties.

Mr. Gilmore in the mean time visited Central Park and looked at various unoccupied enclosures up town, searching for a proper site on which the contemplated Coliseum might be erected. There was plenty of ground; could the means and influence to secure it be found? But means and influence to secure the ground and erect the building were not all that was wanted. There must be music, great music, — the most powerful orchestra and chorus ever brought together. One of the features of the festival, too, was to be a chorus of twenty thousand children from the public schools. New York could supply this number without requiring a child under twelve years of age to take part; and the effect of such a chorus of fresh young voices, with the accompaniment of a thousand musicians, even in plain and simple music, would be grand and inspiring beyond description. But though all the money to carry out the enterprise should be subscribed in New York, it would be a failure, in the estimation of the originator, and fall short of its purpose, if the great choral features could not be introduced. Therefore, before making serious attempts to secure the pecuniary means, he deemed it advisable to make inquiry regarding some of the musical features. To this end the projector was advised to call upon Mr. Thomas Boesé, of the Board of Education, who, he was informed, could give all the information relating to the chorus of children.

At the moment of entering that gentleman's office he was entertaining some visitors with information upon the school system, and looked askance at the new arrival; but upon hearing the announcement,

"from Boston," he came forward with great politeness, and asked "Boston" to be seated. The word "Boston" seemed to fall upon the cultured ear of Mr. Boesé with an effect which at once commanded his attention and respect. It was a slight but positive indication that wherever education is the most interesting subject, there Boston is sure to find a welcome and command a hearing. But did the gentleman, who was still occupied with his visitors, and trying to hurry them off in order to attend to "Boston,"—did he suppose that Mr. Gilmore had come there to talk *books*, or to give him information upon the latest school improvements adopted at the "Hub"? What would he say when he heard that it was a little matter of music,—simply to borrow *twenty thousand* of his boys and girls for a musical festival? Was he a musical man? These and similar inquiries presented themselves to the mind of the jubileeist while he was awaiting an opportunity to explain the object of his visit. Ah! they are going! He will soon be at leisure. "Good by; call again." The visitors have departed.

After apologizing for being unable to attend to "Boston" immediately, Mr. Boesé drew his chair quite close to that occupied by his caller, and appeared to anticipate a very interesting interview.

"Well, sir, what is the good news from Boston? When did you leave there? Are you connected with the public schools?" and a few kindred questions, soon brought the musical missionary to the point.

"I have called upon you," said the latter, "to ask a few questions relating to music in the public schools; to learn to what extent it is taught in New York, and if children receive sufficient instruction in that branch to enable them to sing well together in large numbers."

"Well," replied Mr. Boesé, "we employ many of the very best music-teachers, and our children are supposed to be as far advanced and as proficient in music as those of any other city."

"Quite enough," said Mr. Gilmore. "My reason for seeking the information is this: Here is the prospectus of a musical festival. If you will be kind enough to read it, you will see that one of the features which it embraces is a chorus of *twenty thousand children*, about which I wish to speak with you."

Upon hearing the announcement, "TWENTY THOUSAND CHILDREN," Mr. Boesé pushed his chair back some distance, and, gazing at the speaker with a look of utter astonishment, commenced unfolding the large sheet handed him. As each conspicuous head-line met his eye he looked from the paper to his visitor with a puzzled, doubtful expression as if he took him for a lunatic.

Mr. Boesé did not take the trouble to read the details; he simply glanced hastily at the prominent lines: "ONE THOUSAND MUSICIANS." "TEN THOUSAND MIXED VOICES in oratorio chorus." "TWENTY THOUSAND CHILDREN in national airs." "Building to hold FIFTY THOUSAND PEOPLE." "Expense about TWO HUNDRED THOUSAND DOLLARS." "A MILLION STRANGERS will visit New York," &c., &c. He had seen all this, or all he wanted to see of it, had folded the paper, and was on his feet in far less time than one of these lines could be written.

"BEAU-TI-FUL!" said he, handing back the manuscript, in a voice which fell upon his visitor's ear with an effect decidedly otherwise than beautiful.

"Well," said the latter, completely nonplussed at the state of things, and making the best effort to recover from the embarrassment which the reception of

his "great idea" occasioned,—"well, what do you think of it?"

"WON-DER-FUL!" exclaimed the man of learning, opening the door for Mr. Gilmore to depart; at the same time adding, "As important business requires my immediate attention, I must bid you good morning."

"Well," communed the departing visitor with himself as he left the office, "this don't look much like having a Peace Jubilee in New York! Probably the astonished Mr. Boesé is now telling his dozen friends" (who were in sight in adjoining apartments during the interview) "all about 'a very narrow escape, gentlemen,—a very narrow escape!'"

And what if—the thought was startling!—what if he should give word to the papers, and to-morrow morning a paragraph should appear to the effect that "an individual from Boston, evidently insane, called at the rooms of the Board of Education yesterday, to ask for *twenty thousand children* to sing in a concert! While in the office the crazy fellow presented to the Superintendent a large sheet of *fool's-cap*,—a very proper paper for such a preposterous proposition,—containing what he called an 'outline' of his idea. In hastily glancing at the contents, he saw that the entertainment proposed would introduce features in which all the way from *one thousand* to ONE MILLION human beings would take part. If this was but an *outline* of his plan, what in the name of Beethoven would its development be?" As the possibility of such a piece of news appearing in the papers flashed upon the mind of Mr. Gilmore, his first impulse was to return to Mr. Boesé's office and request that gentleman to give no information to any person on the subject which had just been brought to his notice; but, upon further reflection, he concluded that such a step might

make matters worse. He would, therefore, let it take its chance.

Mr. Gilmore entertained no doubt whatever that his plan and prospectus had sufficient merit to call forth the expressions "Beautiful!" and "Wonderful!" but when he recalled the tone in which they were uttered, the superficial glance given his manuscript, the suspicious look cast at himself, and the genteel hustling of him out of the office, he felt that he could in no way whatever torture the words into an indorsement of his scheme. In fact, he was very much dejected during the remainder of the day, and passed an uneasy and restless night. His fears, however, as to what might possibly appear in the morning papers were not realized; and with fresh zeal and courage on the following morning he again entered upon the war-path.

As he reflected upon the incidents of the previous day, he concluded that there were more ways than one to reach the same end; that if the other necessary elements could be secured in New York, the co-operation of the school-children would not be refused, when applied for at the proper time. It was enough for him to know that they were capable of singing well together; and, as he looked forward to the realization of his cherished hope and aim, there was nothing that filled his mind with greater ecstasy than the anticipation of hearing that heavenly chorus of twenty thousand children's voices soaring above the harmony of a thousand instruments; for if aught upon earth could give to man a pure foretaste of the music of the angelic choir, it would be this.

Colonel Howe was making vigorous efforts to interest some of the most influential citizens of New York in the cause, while Mr. Gilmore was gaining strength from his discouraging experiences. The more oppo-

sition he encountered the more determined he was to persevere, satisfied he should succeed at last, and silence all cavillers.

During his perambulations through the great city in search of a suitable site for the building he often thought of that beautiful and famous spot, "Boston Common"; and he felt that, of all places in the land, this historic ground would be his own choice for the great musical gathering. It was here that the muster-roll of the tens of thousands of the brave sons of New England had been called during the years of the Rebellion; here that, amid weeping and cheering, they had bid adieu to home and friends, and all their hearts held dear, and went forth to do and die if need be for their country. Here, too, the shattered fragments of returning regiments had assembled to hear the final order, "Break ranks!" — the bright banners presented to them upon their departure for the field of strife, torn with shot and blackened with battle-smoke, telling more eloquently than words through what peril they had been borne. Hallowed by these and other sacred memories, no spot upon earth could be more appropriate whereon to offer up in a vast assemblage the outpourings of the national heart, "in prayer, and speech, and song," for the blessings showered upon us by the Almighty hand.

If New York were willing to let slip the opportunity of having the great festival there, Mr. Gilmore would return to Boston, report his want of success in New York, and then plunge heart and soul into the great undertaking at home.

He still felt that, had he as large a circle of acquaintances in New York as he had in Boston, he could overcome the apathetic indifference he there encountered; for he believed that, if once aroused, and

brought into sympathy with the spirit of such an undertaking, there was no city in the world possessing to such an extent the necessary concomitants of a great musical festival. Had its patronage been bestowed upon this half as lavishly as upon many other enterprises of no greater public importance and far less personal interest, the peace festival would have eclipsed in grandeur and magnificence anything the great metropolis had hitherto attempted. It had the means, it had the men, but it lacked the confidence which commands success. Look at its population, and that of Brooklyn, and other surrounding towns and cities! It is safe to assert that there are over ten thousand adult singers of sufficient musical education within an hour's ride of the City Hall, who, with three months' choral practice, could astonish the world by their united performance; and as for instrumentalists, they may almost be reckoned by the thousand. This latent talent needed only to be quickened to make its power felt; and the question of the hour seemed to be: "Can it be done now? Will New York arise in her majesty, and give an impetus to art that will establish her fame as a musical centre, and cause a harmony of feeling more than musical to thrill through the American nation, or will patriotic Boston accept the leadership and bear off the glory of putting into execution the greatest musical festival of any age or country?"

These questions would soon be solved. A few gentlemen, and only a few, had been found in New York who were willing to put their shoulders to the wheel; but the majority who were appealed to offered no encouragement whatever to such an undertaking,—some, evidently from a feeling of disappointment at



the result of the late election, even scouted the idea of a "Jubilee" to commemorate the restoration of "Peace." There was no peace and there would be no peace in the present disorganized state of society, and it would be a farce to proclaim it. They had no faith in anything of the kind. It would be a waste of money, and a worse waste of time. If peace ever came, it would come without coaxing,—come when the country was ripe for it. It could n't be fiddle-de-deed into it!

Yet the experience of his several days' canvass gave Mr. Gilmore some faint hope that New York would give aid and countenance to the movement; and he returned to Boston, leaving the matter in the hands of Colonel Howe, who had been very active in bringing it to the notice of some of the leading citizens. Before leaving the city, however, Mr. Gilmore impressed upon Colonel Howe the necessity of keeping the project from the press, until something substantial towards its accomplishment had been reached.

Home again, worn and weary, with very little good news for anybody; and, worst of all, near and dear friends seriously advised giving up the further prosecution of a project which no one seemed disposed to encourage. The chief actor in the drama up to this period had, indeed, sufficient reason to let the curtain fall forever; but obstructions, disappointments, impediments did not dishearten him. "Onward!" was his motto. His mental and physical machinery was never in better condition, and he felt that he could sustain the very highest pressure of circumstances.

News from Colonel Howe was anxiously looked for; what it was, and how comforting, may be gleaned from the following extracts from his letters.

NEW YORK, November 12, 1868.

P. S. GILMORE, Esq., *Boston*.

DEAR SIR, — . . . . Have met with a great many elements of non-success ; but will be better able to judge of the prospects of your scheme by to-morrow night. . . . . In the mean time, I would not advise you to incur any expense in getting up books, plans, &c. such as you proposed ; for, if certain parties refuse to aid the movement in New York, its success would be very doubtful. . . . .

Yours truly,

FRANK E. HOWE.

NEW YORK, November 13, 1868.

P. S. GILMORE, Esq., *Boston*.

DEAR SIR, — Have seen many parties whose opinions are of great value, and without whose co-operation I would not advise you to proceed ; they utterly refuse to join in the development of your scheme, at least until after General Grant's inauguration. . . . . Have asked several gentlemen to meet me to-night, before whom I will place the matter in the strongest possible light. Will report the result to-morrow.

Yours truly,

FRANK E. HOWE.

NEW YORK, November 14, 1868.

P. S. GILMORE, Esq., *Boston*.

. . . . Made the most earnest attempt last evening to induce strong parties to recognize and aid your enterprise. . . . . Could barely get a few out of very many who were at all willing to lend it any encouragement or support just now.

The principal objection seems to be, that any announcement of a national peace jubilee would be ill-timed until after General Grant's inauguration.

Am satisfied that nothing can be done here for the present.

Yours truly,

FRANK E. HOWE.

It was now quite evident that the Jubilee could not be inaugurated in New York. Although the idea was conceived there, and its magnitude simply in keeping with the great city that inspired the thought, yet it

was destined that Boston should have the honor of carrying it out; and nobly did she bend to the work, nobly did she perform her part when the great duty was thrust upon her!

Having satisfied his friends of the folly of further dallying with New York, Mr. Gilmore decided at once to commence active "prospecting" in Boston.

As it was intended to devote the surplus funds, if any, to the relief of the widows and orphans of those who fell during the late Rebellion, Mr. Gilmore thought the Grand Army of the Republic should be the first organization invited to participate in the movement. With this object in view, and to ascertain what support could be relied upon from this quarter, he called upon General F. A. Osborne, Grand Commander of the Department of Massachusetts, who was also, at this time, naval officer for the port of Boston. If the Grand Army of the Republic could be enlisted in the enterprise at all, General Osborne occupied the position to bring it about; and as Mr. Gilmore had the honor during the war of serving for a year under his command, he hoped that through his personal friendship, as well as his interest in the Grand Army of the Republic, he would be induced to give his influence in favor of the proposed festival.

With these views the projector called upon General Osborne at his office in the Custom House, and laid his plan before him. It was an undertaking of such magnitude and apparent extravagance that his past commander, after reading the prospectus, scarcely knew what to say. It was, in military parlance, a *surprise!* Though he could manœuvre a brigade in face of the enemy or wheel a division into line of battle, he hesitated to order an advance when asked to lead off in a movement the tactics of which he had not studied.

His friendship and good-will, however, were manifested by his efforts to enlist the interest of "friendly powers" in behalf of the undertaking; but he met with little or no encouragement. When called upon, as he frequently was, by Mr. Gilmore, to learn what were the prospects, he felt reluctant to acknowledge that the signs were not propitious. He would do all in his power individually to aid the matter, but could not, from the nature and duties of his office, commit the Grand Army to the enterprise or become publicly identified with it, in face of the discouragement of friends with whom he had consulted.

When the Grand Commander of the Grand Army of the Republic in Massachusetts was forced to this decision, it did seem as if the widows and orphans, and everybody else, would have to wait a long time for any benefit that might accrue to them from a Peace Jubilee in Boston.

Other prominent officers coincided with the views of General Osborne, and did not believe that such an extravagant enterprise could succeed. To place it under the auspices of some influential organization that would give it a national character was the object of the originator. As a private speculation it could only prove a disastrous failure. Knowing this full well, Mr. Gilmore had never for a moment entertained the idea of reaping any direct personal reward from the festival. He made up his mind from the first that the entire net proceeds should be devoted either to the object just mentioned, or to some other equally worthy that the citizens might prefer. He knew that only upon a basis entirely free from individual or private interest could the enterprise, if at all, commend itself to the patronage of the public.

There is no manager who would do more, or (he

may be allowed to say) who has done more, according to his means and opportunities, to aid the distressed, or who has been more willing at all times to work for charitable objects than himself; but it was not with a view to afford aid to the needy or to benevolent institutions that this undertaking was proposed. Its principal object was to bring about the grandest musical festival and greatest national gathering of modern times, and in every sense fittingly commemorate the glorious event it was designed to honor. There was a chance that it might result in pecuniary gain, and if so, no more commendable disposition of the surplus funds could be suggested than had been proposed; but could it only be made to pay expenses, and be carried through successfully otherwise, its mission would be fully accomplished.

The time to hold the Jubilee was settled upon after serious reflection.

The middle of the month of June was thought to possess many advantages, the weather at that season being generally more settled and beautiful than at any other; and though many then begin to desert the city for the mountains or the seaside, yet an occasion of such unusual interest as the Peace Jubilee would be sure to prevent any great exodus from Boston until after its close. While our own citizens would thus be kept at home a little longer, tourists from other parts of the country would be likely to take their summer jaunt a little earlier than usual to attend the Jubilee, and while it continued Boston would undoubtedly be the centre of attraction for travellers, pleasure-seekers, and musical people generally.

The number of days which the festival should occupy was another important consideration.

It was at first decided to announce a whole week,—

or five days rather, allowing the first day for the perfecting of final arrangements; but upon maturer reflection it was concluded that three successive holidays would be all the mass of our busy people would be willing to give to pleasure. Grand fêtes and high carnivals did not suit the genius of our institutions. A day's turn out is all the laborer generally treats himself to at a time, and many are unwilling to cease work even upon the days of rest regularly appointed by our National or State authorities; therefore, to proclaim a national jubilee of six holidays in succession might seem to this class a piece of folly more crazy than the proposition of the monster festival itself.

It was finally decided that three days should be the limit of the Jubilee, unless its popularity should demand an extension of the time.

All these points had to be carefully considered, that no step might be taken that would be likely to injure the prospect of success.

The selection of music for such a national demonstration was a most important consideration. It should necessarily take a very wide range. Compositions of a national, patriotic, and popular character should be embodied in the programme as well as the grand Symphony and the glorious Oratorio. It cannot be denied that the simplest music — music that is common and familiar to all ears — gives more pleasure to the larger number, in this and every other country, than the grandest compositions of the great masters. Yet this is no reason why the common order of music should be encouraged to the detriment of the higher. In the great festival in prospect it was expected that every kind of musical taste would be represented in the audiences; therefore, though the higher class of

music would largely predominate, yet the popular element should not be wholly ignored.

Many an honest tear is shed in the higher as well as the humbler walks of life when some touching song brings back the scenes of other days. Who, no matter how learned in music, has not at some time felt the charm of some simple strain, that came into the world pure and unadorned, unsought perhaps, but gushing from nature's sweet fountain to cheer and refresh all who drank in the delicious melody? It may not have the classic form or studied dress of the offspring of educated art, or its construction demand the intricate harmonies of an intellectual composition, but it thrills with a tender touch the chords of feeling, illuming and enlightening the soul, and makes men and women nobler for their tears. True music is the gift of nature, the inspiration of genius, and thrice happy should he be who has had the advantage of culture to give finer mould to his lofty aspirations. The works of such men will live forever; they are immortal as the soul, enduring as the stars, fixed in the firmament of Art as great lights that rule the world of song.

It should be the aim and duty of all interested in the elevation of music to popularize and disseminate the sublime productions of the great masters. But the loyal advocates of classic music often go beyond true philosophy in denouncing the popular melody, the stirring strain, and the simple household song, that bring joy to the hearts and the homes of the great mass of the people. Well-educated musicians, thoroughly versed in the laws of harmony, and in every form of composition, but who may have very little, if any, real musical inspiration, who are cold, calculating musical-mathematicians, may through patient

industry succeed in producing works in strict conformity with rule ; and sometimes such works are foisted upon the public, and even upon the profession, as classical compositions. Like automatic figures, they may be correct in movement, and to all appearance play the part of living organisms ; but the breath of life is not in them ; they are without soul, and void. Yet in every community there is a set of bigoted musical fanatics who, incompetent to judge of the difference between the inspirations of genius and the labored combinations of the musical mechanic, would make the world bow down to *all* cold and lifeless works in classic form, simply because they *are* in classic form, while they decry every flash of inspiration, every touching chord of nature, which appeals immediately to the feelings and finds an echo in the public heart.

Out upon all such miserable pretenders ! They never felt the fire of the "Marseilles Hymn," never had their patriotism kindled by the "Star-Spangled Banner." The grand and majestic strains of "God save the Queen" never roused their enthusiasm or "The Harp that once through Tara's Halls" touched a tender chord in their unsympathizing souls.

Yet the musical carpers would be sure to raise a howl against the national festival because the occasion called for some music of a popular character. But what should he who in life's early dawn loved to listen to "the song of the lark o'er the green fields of Erin," and who had ever been one of the most ardent devotees of the heavenly art, — what should he care for the opinion or the opposition of the few who had neither the soul nor the sense to appreciate the comprehensive character of the contemplated demonstration ? Every honest musician, come from what land or belong to what school he may, — ay, even the great



Beethoven, Mozart, Mendelssohn, or any of their compeers, were they with us to-day, — would admit the utter folly of limiting the musical exercises of such a popular festival to classical works only. Yet there is in Boston, and in every other large city probably, a little ring of half-amateurs who think they know more than the profession, and would be regarded as possessing the most delicate ear, nerve, and feeling; and who feel outraged if anything contrary to their exquisite taste is introduced into a public musical performance.

But why devote time or space to these troublesome musical pests? In the great tidal wave of harmony that will soon sweep over the land they will be swallowed up and borne away to oblivion. It was the desire and the design of the projector of the National Peace Jubilee to give to Art the highest niche in the Temple of Peace, — to provide the refined and cultivated musical classes with the very choicest compositions in the *repertoire* of music, — the grandest overtures, symphonies, and oratorios, in whole or in part; yet it would be neither wise nor just to leave out of the programme, upon an occasion of such general rejoicing, national, patriotic, and popular melodies which were familiar to the people, and which alone the great mass could really understand or enjoy.

As it was impossible for Mr. Gilmore to wait upon all whom he desired to see in person, or to reach the eye and ear of the solid men of Boston with his prospectus in manuscript, he proposed having a number of copies printed for private distribution. With this object in view he called upon his printer, Mr. A. M. Lunt, to whom he explained the nature of his visit and the absolute necessity of the greatest secrecy. The foreman of the establishment was called and in-

structed to take Mr. Gilmore's orders, and have them faithfully carried out.

"Here," said the latter, "is a manuscript that I wish to have set up in the very best manner."

"What is it intended for," asked the foreman, "a flyer or a dodger?"

This was almost enough to deprive one of breath whose feelings at the time were wrought up to the very highest pitch of expectation, and who felt that he then held in his hand a manuscript whose contents would when carried out create a world-wide sensation. To be asked if this was intended for a "flyer or a dodger" (technical terms for common street advertising of cheap exhibitions) was sufficient to suggest in reply a "flyer" that would have made a "dodger" of Mr. Foreman. But being bent upon peace, words only were used in bringing the offender to a sense of his error.

After giving him imperative instructions that none but those whom he mentioned should see or hear what was going on, and that no proof or copy should under any circumstances be given out without Mr. Gilmore's consent, the work was put in hand.

It may seem strange to the reader that such caution and secrecy were deemed necessary in the preliminary preparations for the announcement of the festival; but suppose a copy of the prospectus had fallen into the hands of a newspaper reporter or correspondent; in all probability he would have jeered at the whole matter as a crazy fancy, and, bringing it into notice in a spirit of ridicule, might have strangled the Peace Jubilee at its very birth.

It was a big thing to launch, and it was necessary to take every precaution against accident. Not a blow should be struck till all was ready, and then the shouts

might go up and the bunting be flung to the breeze. We would bear down upon the enemy with all sail set, nail our flag to the mast, double shot our guns, and give him a broadside at once. If every shot did not tell, more would be hit than by a scattering fire, which would give them time to draw out of range or dodge behind some barrier of excuse. They should be taken by surprise and compelled to surrender.

Preparing the printed circular was a work of no little difficulty, caused chiefly by the extreme particularity observed in the manner of display, and the changes that each successive glance at the "proof" suggested, with a view to presenting the very best appearance possible to the eye of the reader, till at length in that respect there seemed to be little or no room for further improvement.

A limited number of copies were then struck off, all which, without leaving even a scrap of proof behind, Mr. Gilmore carried away, first seeing that his faithful printer had locked the precious "form" securely in his safe.

The appearance of the printed prospectus was all that could be desired; and it took the eye of the reader much more favorably than in manuscript. It looked more like business; and the originator felt sanguine that no one with the least musical or patriotic feeling could now read it from beginning to end without desiring to see it carried through.

A book for subscriptions, with the prospectus upon its opening pages, was now prepared, bound in attractive style.

Before endeavoring to obtain signatures, however, Mr. Gilmore felt that to lift his gigantic scheme into notice he must first get under it the Archimedean lever of the press, and therefore hastened to lay his

plans before the editors of the Boston papers; he also consulted with influential musicians, and some of the more prominent of the musical *dilettanti*, who he feared would oppose and condemn the whole idea if not made acquainted with what was going on before its public announcement. It was prudent to guard against the possibility of such a disaster at the beginning.

In his musical enterprises hitherto he had always received the support of the Boston press; and never having failed to fulfil his promises to the public, the editors had entire confidence in his business management. Now was the time to turn that confidence to advantage; so with book in hand he started out to give them a call.

Colonel W. W. Clapp, of the Journal, whom he first consulted, gave the plan a respectful hearing, after which he reviewed and criticised it in all its bearings, catechising the projector upon every point in a manner that would have confounded a witness less confident regarding his facts. The Colonel became satisfied during the interview that Mr. Gilmore thoroughly comprehended the magnitude and the difficulties of his great undertaking, and promised the assistance of the Journal when the proper time to speak had arrived.

The editors of the Post, Daily Advertiser, Herald, Transcript, Traveller, Commercial Bulletin, Commonwealth, Boston Pilot, Saturday Evening Gazette, Sunday Times, Courier, Express, and several other papers, were called upon, and the whole plan explained to each and all in turn.

It seemed as if the angels of Peace and Harmony and Good-will had preceded the musical missionary in his editorial visitations. The kind feeling manifested by all toward the enterprise, and the general unanim-

ity that prevailed in its favor, satisfied him that editors were men of marvellous comprehension. Their habit of foresight enabled them to grasp at once the whole plan and purpose of the great Jubilee. What he felt *could* be done, they felt *should* be done. Boston owed it to herself as a liberal patron of art and letters to aid to her utmost an undertaking which promised so much of good to all. It would but be in harmony with her antecedents. When others hesitated, she would lead; the stone which they rejected she would build into the solid structure of her fame. With such words of cheer he felt the burden he had borne so long alone fall from him like Christian's when in sight of the Beautiful Gate.

He was not quite ready to have the new enterprise announced through the press, and therefore requested that no mention should be made of it at present, whatever rumors might be afloat. When word came from headquarters to open their batteries, they could fire away *ad libitum*.

Mr. Gilmore supplied the editors with copies of the printed prospectus, which were taken to their homes; and as a proof of the deep interest created, Mr. S. N. Stockwell, of the Journal, Mr. A. Ross, of the Daily Advertiser, and others, informed him that its perusal by their families and friends awakened an unusual degree of excitement and expectation, which might be taken as a slight indication of the feeling that would be aroused when the whole affair was fully made known to the public.

Now that the press were in possession of all the necessary information, the wayfarer next turned his attention to his professional brethren. Would they receive his idea with equal favor? No man who had music in his soul could or would oppose a demon-

stration which promised such magnificent results. But of course there would be no opposition, the profession are always so harmonious!

The originator was not selfish. Success for the enterprise was his only aim; he was willing to share its honors with others capable of taking a leading part, and whose influence it was desirable to secure. Indeed, he would sink his own identity with it forever, if by that means only he could witness the realization of his idolized idea.

Who should he call upon first? Mr. Carl Zerrahn, of course, — the most prominent member of the profession in Boston.

It had been intimated to this gentleman some time before that something was on the *tapis* that would create a great sensation in musical circles, in which he would be called upon to take a prominent part. This hint had kept him upon the *qui vive* for further information; the whole plan and prospectus were now placed before him.

After hearing and reading all that was contemplated, no one could have been more completely or happily astonished than Mr. Zerrahn. True musician-like, his eye brightened with soul-fire as he conversed upon the grandeur of the festival in prospect, and the certainty that it would far surpass in magnificent effects any musical effort that had hitherto been made.

Mr. Zerrahn caught the full spirit of the idea; and, more than that, he could see that it would open a wider field of labor for the musical missionary. This was the idea that would bring out the young to learn, and pay for it too; and while many a musical genius would thus be developed, many a worthy instructor would obtain employment, and find something more to live upon than the mere "concord of sweet sounds."

A desire for honor and fame may sometimes lead men to the performance of wonderful works; but, as a general thing, there is nothing that can stimulate the brain or nerve the arm like the bright prospect of gold. The minister will preach with greater fervor, the lawyer plead with greater eloquence, and the doctor practise with greater care, if Mammon offers a generous reward. Ay, even the poet's pen, the painter's brush, and the sculptor's chisel will have a defter touch when golden crowns are the prize of ambition. Praise without profit, the laurel-wreath with an empty purse, are unsubstantial recompense even to the least worldly devotee of art.

However, the interview with Mr. Zerrahn proved that pecuniary consideration did not influence his musical enthusiasm. He was in full sympathy with the great movement which promised to enrapture mankind with a new revelation of the power of harmony.

The following letter from him was received shortly after : —

Boston, December 11, 1868.  
26 Harrison Avenue.

P. S. GILMORE, Esq.

DEAR SIR, — I have read and examined the prospectus of your plan for a grand national peace jubilee and musical festival, and I am astonished as well as delighted with its magnificence and magnitude. Such a great musical gathering would not only give lasting fame to Boston, but would surprise the world. You may depend upon my heartiest co-operation; and I feel sure that the people of Boston and of the whole country will support the undertaking. Such a glorious demonstration in honor of peace and union would, indeed, truly represent the *harmony of the nation*.

Wishing you all possible success,

I remain, dear sir, yours truly,

CARL ZERRAHN.

Next upon the list of influential members of the musical profession came the name of Mr. Julius Eichberg, director of the Boston Conservatory of Music and head music-teacher in the public schools of Boston. As a first-class musician and a gentleman of endearing social qualities, Mr. Eichberg occupied a very high place in the public estimation. In his operas and other compositions he had proved that he possessed true musical genius; and, aside from his position in the public schools, which might materially aid in procuring the chorus of children, his acknowledged abilities, large experience, and eminent fitness in every way for the duties of conductor, fully entitled him to a prominent part in the coming festival.

To obtain Mr. Eichberg's opinion of the scheme Mr. Gilmore called at the office of the Conservatory. He was politely informed that Mr. Eichberg was occupied with his classes, and could not be interrupted except by business of the utmost importance.

Mr. Gilmore considered that his business *was* of the utmost importance. Mr. Eichberg must give immediate ear if he would learn of something of great interest to the musical public.

"Ah! Mr. Eichberg, here you are; I won't detain you long."

"Come this way," said Mr. Eichberg. "How do you do? Sit down. What is the news?"

"I have called to see you," said Mr. Gilmore, "upon a very serious matter. Before I ask the merchants of Boston to subscribe to a musical enterprise of great pretensions, and to the fulfilment of which I am now wholly devoted, I desire to obtain the opinion of a few of the heads of the musical profession, and have therefore called upon you for the purpose of asking your advice upon the subject. Here is the plan; read for yourself."



Mr. Eichberg took the book containing the prospectus and commenced reading the programme for the first time. As he progressed his breathing grew louder and quicker, his eye flashed with excitement as his fertile imagination pictured the enlivening scenes; and as his mind grasped the magnitude of the harmonious feast, which seemed to fill him with wonder, he closed the book, and exclaimed with inspired fervor: "O, this is glorious! How long have you had this idea? I heartily congratulate you upon such a sublime conception"; and warmly grasping the hand of his visitor, he added, "If you never go one step farther towards carrying out your plan than in simply presenting the idea as you now have done, the musical profession will owe you a monument."

If the music of David's harp, Apollo's lyre, and Gabriel's trumpet had fallen upon the ear of the projector at that moment, they could not have moved within him heartier sentiments of gratitude, or awakened more sympathetic emotions, than these impassioned words hot from the lips of genius.

He thanked Mr. Eichberg fervently. Would he express his opinion in letter form, that it might appear in due time as his indorsement of the enterprise? Without hesitation Mr. Eichberg replied: "With all my heart you shall have it; and in whatever manner I may be able to assist you, you may rely upon my warmest co-operation."

Mr. Gilmore went on his way rejoicing. It was the first *bona fide* outburst of real appreciation his idea had called forth; and coming from one whose lofty conceptions had carried the divine messenger of music to many a happy heart, he congratulated himself upon the accession to his cause of such a noble and enthusiastic friend.

The following is a copy of Mr. Eichberg's letter : —

BOSTON CONSERVATORY OF MUSIC,  
BOSTON, December 14, 1868.

P. S. GILMORE, Esq.

DEAR SIR, — After listening to your *exposé* of the contemplated peace festival to be celebrated in Boston in the month of June next, I can only say that I should be proud to assist you in the measure of my feeble talents and influence. I have no doubts whatever of the entire feasibility of your undertaking, satisfied as I am that the whole musical profession in this country, as well as the general public, will willingly extend to you such aid and sympathy as your noble enterprise deserves. If more eloquent words were at my command, I doubt whether I could use them on any fitter occasion. The successful carrying out of the Peace Jubilee will not only be honorable to yourself, but will increase the artistical and intellectual renown of Boston high above any other city here or in Europe. The effect of such armies of singers and musicians singing hymns of PEACE and GOOD-WILL will be only comparable with itself, as nothing similar has been heard in modern times.

I have the honor to subscribe myself,

Yours very respectfully,

JULIUS EICHBERG.

When the press of Boston were willing to advocate his enterprise, and musicians of such standing and influence as Messrs. Zerrahn, Eichberg, and others so warmly indorsed and enthusiastically espoused it, Mr. Gilmore felt that his trials and anxieties were about at an end, — that the current of opinion would set in one direction, and any attempt of pique or prejudice to stem it would be borne down by the incoming tide of popular favor.

Before bringing the plan to the notice of the merchants, however, it was deemed advisable, having seen the heads of the profession proper, to call upon a few of the musical *dilettanti*, — the *connoisseurs*, carpenters, and

critics; at least to see the most ancient representative of that class, the venerable Mr. John S. Dwight, Boston's high-art critic, who from his deep interest in the cause of music, and from the persecutions he has suffered in endeavoring to bring the rest of mankind up to his lofty standard, has never enjoyed, it is said, an hour's "peace on earth," or, it might be added, "good-will towards men," — good-will towards the heathenish barbarians whose morbid appetites would not permit them to swallow a Symphony for breakfast, a Fugue for dinner, and an Oratorio for supper; then, without wincing, take down a whole German Opera before retiring. This — with an occasional well-seasoned Concerto and a few musty Quartettes, as side-dishes — would be his regular bill of fare all the year round.

Mr. Gilmore came under the head of musical caterers who believed that an occasional change of diet was more healthy and much more palatable than a constant repetition of the same dishes; he also believed that instead of compelling all the world to live forever upon the fruits of about half a dozen successful producers, it was but just to encourage other cultivators who were hopefully toiling in the field by taking an occasional sample of what they sent to market and serving it up to see how it might suit the public taste; but Mr. Dwight looked upon any such distribution of patronage as showing a depraved appetite, consequently Mr. Gilmore had very little favor in the eyes, and still less in the pen, of this great Rhadamanthus of music, who, though condescending to bow to him at sight, yet ever descended to bow-wow at him when out of sight. But the projector of the Peace Festival now felt it his duty to forget the past, and enlist even enemies in the cause if he could, and to remove the most trifling obstacles to success. With this feeling,

he entered the classic chamber of the great expounder of musical art in Boston.

"Good morning, Mr. Dwight."

"Good morning," in a very subdued tone, was the reply.

"Mr. Dwight," said the intruder, "I have come to see you upon a very important musical matter, and though I have no reason to expect any favors from you, judging by the past, yet, recognizing the position which you hold, I feel it my duty to acquaint you with an important movement that is now going on."

This straightforward little address rather nettled Mr. Dwight, who replied, "O, I am weary and tired of all such things! I wish that—" The rest of the remark was inaudible.

"Here is the prospectus of a musical festival," continued the visitor; "if you will take the trouble to read it, and —"

"What is it? what is it?" interrupted Mr. Dwight, hurriedly and peevishly, as his eyes fell upon the printed pages. In a low mumbling undertone he read, "'Great National Peace Jubilee and Musical Festival' — O, you know I never like these g-r-e-a-t things!" said he, ironically, continuing to scan the prospectus.

"I am aware of that," said Mr. Gilmore to himself; "and I might have known very well that you would rather crush than encourage any effort of mine; but the spirit that sent me hither to ask your support in this undertaking will, I am sure, influence you to assist,—unless your opposition may be of greater benefit to the cause."

Mr. Dwight continued to read the marvellous tale before him, interlarding with painful groans the variety of monster musical features that filed along under

his optics. Indigestion was already setting in. It was too much of a "pot-pour-I" to ever think of serving up, and there were indications that anger and wrath would fall upon the head of him who dare attempt the preparation of such an incomprehensible feast.

Mr. Gilmore stood by watching and waiting for the decision of this oracle of music, who evidently felt more surprise and indignation at the audacious proposition he was reading than he, with his command of choice rhetoric, knew how to express.

As he finished the alarming sketch of the coming *sangerfest*, he raised his arms, gave a fearful growl, and stood, for once in his life, bold and defiant as a lion in the path. "Such an idea as this," said he, "a national jubilee to commemorate the restoration of peace, ought not to spring from — it ought to spring from the people." ("Ought not to spring from the individual before him" was no doubt upon his tongue's end.) "Any such movement as this," he continued, "should appear as if it were the spontaneous act of a whole community."

"I agree with you exactly, Mr. Dwight," was the reply; "but you must know that a whole community cannot all think of the same thing at the same time, or until some one has started the idea. My object in calling upon you to-day is to ascertain if you approve of the plan, and will lend your assistance in carrying it out."

"I cannot say what I will do until I have had an opportunity of consulting with other parties about it," answered Mr. Dwight.

"When I came to you," said Mr. Gilmore, "I came to ask your personal opinion, without regard to what others might think. If you will have the kindness" ("the *independence*" he should have said) "to express

your own views now, it will be a satisfaction to know how you feel about the matter."

"I will think of it, and will give you my answer at another time," said Mr. Dwight.

"Well, sir," replied the applicant for the trifling favor, "since you do not see fit to decide now, one way or the other, may I ask that, if you should not conclude to indorse or assist the enterprise, you will not take the trouble to oppose it?"

"Oppose, oppose," muttered Mr. Dwight; "it could be of no interest or advantage to me whatever to oppose it."

"Well," said the writer, "I am glad to hear you say so; and I trust that, upon reflection, you may decide to give it the benefit of your support."

With this the interview ended; Mr. Gilmore departed, satisfied that he had done his duty in performing this unpleasant task, — unpleasant, because it was humiliating to seek the influence of one who for years had frowned not only upon the musical efforts of himself, — when they were appreciated by the community generally, — but also upon those of most all resident musicians who attempted anything in public that did not spring from, or have the approval of, the select circle who constitute the would-be high court of musical criticism in the New England metropolis.

Mr. Gilmore had now performed his part, and it remained to be seen whether his venerable friend, whose duty it was as a journalist to foster and encourage the humblest efforts of even the humblest laborer in the musical vineyard, would lend a helping hand to the development of a musical movement which promised to do more for the advancement of art in America than could possibly be accomplished in

a thousand years of such efforts as he had heretofore put forth.

It should be admitted, however, that Mr. Dwight never claimed to be much of a musician; but there is one thing sure, he possesses all the elements of discord, and is thoroughly familiar with every descending minor passage.

To illustrate more clearly to the business mind his position and opinion in musical matters: He would permit nothing to be seen upon the ocean except a few great vessels of the olden time. All will agree with him that the musical monarch of the sea bears the flag of Beethoven, and that other ships of majestic proportions sail under the banners of Mozart, Handel, Haydn, Schumann, Bach, Gluck, Mendelssohn, and Schubert; that this noble squadron, whose achievements have produced such wonderful harmony, are recognized as conquerors everywhere, and hailed with delight wherever they appear. But these and a few others of similar armament are the only vessels *he* would permit to sail upon the sea. All the officers must come from the borders of the Rhine, of course, — the very best place in the world to select from, no doubt, — but the Judge-Advocate of this formidable armada would not admit Italians, French, English, Irish, or even Americans, as coal-heavers in such a royal fleet. As for modern inventions, — Monitors, Ironclads, and such craft, commanded by men like Verdi, Donizetti, Bellini, Auber, Mercadante, Balfe, and others, — he swears eternal enmity against all such destructive innovators, fearing that in an encounter they might possibly damage the “ancient forms” and “classic models” of the past; and as for the thousands of musical merchantmen, — brigs, schooners, sloops, and honest coasters of American model, — why, he would have them all scuttled in the docks or sunk in the sea!

But his disposition to destroy all local craft that sail under another flag than his own evidently springs from the fact that Mr. Dwight, like the writer, has found it plaguy hard at times to "paddle his own canoe"; but, unlike him when in the breakers, *he* cannot look complacently at others under full sail, borne on by prosperous breezes. Will he now jump aboard the stately ship "Jubilee" and lend a willing hand at the ropes of Peace and Union and Harmony, or still beat about in his little cockle-shell, croaking at all creation?

Who next? Where are the enemy? Mr. Gilmore did not wish to leave a stone unturned under which might lurk a secret foe. He would root them all out, and compel them to show their colors. He was now on his grand rounds among the *Terribles*, in search of those he feared might decry his cause, not those he knew would favor it.

But perhaps he would encounter friends where he had looked for enemies. Hard words do not always imply hard hearts. Many a hearty hand-shake follows the fiercest onslaught of words. So some he has thought his foes may turn out his staunchest supporters. The merit and magnitude of his enterprise must draw men out of their littlenesses, and lift them above their petty prejudices into a wider range of vision.

He knew no enemies now. Those whose professional ability or musical associations made them of service would be consulted. It was the only course that could lead to the success of so vast an undertaking.

Mr. Gilmore called next upon Mr. Loring B. Barnes, Secretary of the best and most successful choral organization in the United States,—the Handel and Haydn Society of Boston.

Mr. Barnes is a gentleman of pleasing manners, to



whose activity and energy this Society is greatly indebted for its success. Mr. Gilmore wanted men of experience upon his staff,—men who knew their business, and in whose ability the public would have confidence. A wise general will select the very best officers to carry out his plans. Mr. Gilmore was acting upon the principle that a very poor general might be successful by pursuing the same course. He knew and appreciated the ability and experience of Mr. Barnes as Secretary of this flourishing society, and had decided to invite him to accept a similar position in the formation of the great oratorio chorus for the coming Jubilee.

After the usual interchange of courtesies, Mr. Gilmore informed Mr. Barnes that he had called for the purpose of enlisting his friendship and assistance in the development of one of the greatest musical events of the age; that he had given the subject a great deal of thought; and before bringing it into public notice, he deemed it advisable to lay the plan before a few influential musical friends. Without further preamble he handed Mr. Barnes the prospectus.

That gentleman's quick eye was soon riveted on the sheet before him, and it was evident a grand revolution was going on in his mind as scene after scene of the brilliant panorama flashed before him. To fill the office of secretary of the musical department of such a festival as this would be a most gratifying position; it would be the opportunity of a lifetime, and a source of the sweetest remembrance.

Mr. Barnes finished the reading of the programme with evident feelings of exquisite pleasure, and warmly congratulated Mr. Gilmore upon the grandeur of the conception. No man could have been more favorably impressed, or more enthusiastic in his indorsement of

the idea, than was Mr. Barnes; and in reply to the question, whether his co-operation could be relied upon, he stated that he would do all that lay in his power to further the success of the enterprise, and would take the earliest opportunity to express his sentiments in writing.

Mr. Gilmore departed in a very cheerful and hopeful frame of mind, and in due time received the following letter from Mr. Barnes:—

Boston, December 16, 1868.

P. S. GILMORE, Esq.

MY DEAR SIR,—I have looked through your Prospectus for a grand National Peace Jubilee and Musical Festival with a great deal of interest, and must express astonishment at the majestic proportions which the enterprise has already assumed, and which must, of necessity, grow and increase as the great work is gradually developed.

It is a great and glorious idea, and one that, if fully carried out according to the proposed plan, will add to the already widespread reputation which our city enjoys, both at home and abroad, as the first city in importance, musically and artistically speaking, on this continent.

I see no difficulty in the way of a complete and perfect consummation of the great work you propose to enter upon. It will require much thought, as I know from some little experience, but it can be done, *and it must be done!*

Let us have the greatest National Jubilee on the three days of one of the loveliest months of the twelve (June), as you propose, which it has ever been the lot of human ears to listen to, or of eyes to see.

If I can assist you in any manner, command my services; though the head that can plan such a gigantic (what shall I call it?) spectacle as you propose may safely be relied on for its consummation.

Very truly yours, etc.,

LORING B. BARNES.

In further pursuing his work, the projector felt that

there was one gentleman who, though his name seldom appeared before the public, had it in his power to aid or injure such an enterprise as this more, perhaps, than any other person in the city. It was none other than Dr. J. B. Upham, President of the Handel and Haydn Society, Chairman of Music in the public schools, and occupying various other positions in the closest relations with music and musical education. No gentleman of means in Boston has given more time and attention to the development of the divine art than Dr. Upham. The profession proper have but little knowledge of the great benefit which has resulted from his earnest devotion to the cause of music. To his influence chiefly the citizens of Boston and of the country are indebted for that noble instrument, the great organ in the Music Hall; and although shrinking from notoriety, he will always be found in the concert-room, at rehearsals, musical meetings, and wherever music or musical education is the subject, drinking, and inviting others to drink, from the pure fountains of melody and harmony which he takes so much pleasure in providing and in seeing provided for the elevation of the musical taste and for the gratification of the public.

Appreciating all this, and remembering the various important offices which he held, Mr. Gilmore felt that he had great power to serve his cause. A gun from him would be a signal for others to fall in.

He therefore presented himself at the office of Dr. Upham, whom he found engaged with a friend upon his favorite theme,—Music. Waiting his opportunity, he soon had the ear of the Doctor, and with very little preface he called his attention to the prospectus of the colossal musical scheme.

He commenced reading, and soon became deeply

absorbed in the matter before him, Mr. Gilmore in the mean while soliloquizing to himself somewhat after this manner: "Now, Doctor, I have always given you the credit of being an ardent worshipper of the divine art; my heart is full of gratitude towards you for all that you have done in the cause. Busybodies may say that you are becoming narrow in your views upon musical matters, and unless ideas originate within your favorite circle you are likely to withhold your sympathy and aid. This I will not believe till I see some practical demonstration of it. What you are now reading—the key to the greatest flood of harmony that ever came pouring upon the ear of humanity—will afford a grand opportunity to lift still higher the noble art for which you have already done so much. If you aid in unlocking the gates of this flood, you will be instrumental in bringing forth such a joyous outburst of song as will fill your soul with the happiest recollections of this great Jubilee and Festival."

The Doctor finished reading the prospectus just as this soliloquy came to an end, and it was a matter of some interest in the mind of the visitor what the verdict would be.

"This is a very great undertaking, Mr. Gilmore," said the Doctor, "and you have certainly laid out an astonishing programme."

"Well, Doctor, it is rather an extravagant thing to think of; yet there is nothing impossible about it. The whole undertaking is within reasonable bounds, and can be accomplished if circumstances favor. I want to know if you will lend me a helping hand by indorsing the idea, and giving me a letter signifying your approval."

"You are aware," replied he, "that I have no desire for notoriety, and do not wish to become identified with

public demonstrations of any kind. Whatever I may be able to do in a quiet way I will do cheerfully to aid you; but I have already so much to occupy my mind, you must not rely upon my taking any prominent part in such a great undertaking as you now propose."

Just as Dr. Upham had finished these remarks, made in his usual quiet and impressive manner, the door opened, and Mr. Loring B. Barnes entered.

After a very few words upon other matters, Mr. Barnes, surmising the object of Mr. Gilmore's visit, exclaimed: "Doctor, this is a glorious idea of Mr. Gilmore's! Have you read his prospectus?"

"I have," replied the Doctor; "we were talking about it just as you came in."

"What do you think of it?" asked Mr. Barnes. "For my own part, I look upon it as a grand idea, and I don't see any reason why such a thing cannot be successfully carried out. In my opinion, it is perfectly feasible, and Mr. Gilmore is just the man for such an enterprise."

"I have no doubt," replied the Doctor, "that with his energy much may be accomplished."

The entrance of other gentlemen now prevented further discussion of the subject; and on Mr. Gilmore's retiring the Doctor informed him in a few private words, that "the idea struck him quite favorably, and he would like to have it succeed."

After the interview Mr. Gilmore went on his way feeling somewhat disappointed.

When one enters with heart and soul on any great undertaking, he is very likely to be extremely sensitive concerning it, and can generally tell how others are impressed and what interest they are likely to take after very few words upon the subject.

Mr. Gilmore could not help feeling and regretting

that Doctor Upham's influence was not *yet* secured; and should he decline to become interested, even his neutrality might cause others to hesitate, and check the enthusiasm of some who had already favored the enterprise. The hope of obtaining the services of the Handel and Haydn Society, and the children of the public schools, might be jeopardized if *he* could not be induced to take an active part, or at least give the proposition the benefit of his indorsement. The course he would pursue gave Mr. Gilmore much uneasiness; that he should be captured and placed in high commission, was the wish of the projector, although now evidently a very delicate duty to perform.

It is not necessary to anticipate at this point the course pursued by Dr. Upham, Mr. Barnes, Mr. Dwight, Mr. Eichberg, or Mr. Zerrahn in connection with the Festival; the acts of these gentlemen will speak for themselves at the proper time and furnish their own commentary. It is enough here to state that each was consulted; and while some received the idea with evident warmth and enthusiasm, and others with seeming coldness and distrust, yet their words generally were highly encouraging and satisfactory.

While these visits were in progress, copies of the prospectus were being sparingly circulated among trusty friends, and quite a little ripple of expectancy here and there ran through the social circle; and as the news spread from lip to lip public rumor seized it, and the whole thing was beginning to be pretty generally known without the aid of the press. The latter was kept fully informed of all that was going on, and notwithstanding information of the affair had reached the ears of the editors from various sources, yet, thanks, thanks to their honor! not one word was made public by them till all was ready and

the order given to unmask their batteries and open fire.

It was not deemed necessary to spend more time in visiting musical circles, at least for the present. If the letters and indorsements already obtained would not reach the hearts, and through them the pockets, of the "solid men of Boston," then words would be powerless to move them.

In every city and in every community there are those who are known as leading men; whose wealth, position, influence, and long connection with matters of general moment enable them to decide the fate of important movements. A nod from them would bring the moneyed interest into line, and set the ball in motion. At such a time as this

"One blast upon their bugle-horns  
Were worth a thousand men."

They hold the purse-strings, and as they tighten or relax their grasp upon them live or die great enterprises. Their power is great for good if they wisely use it. Who in Boston that had a great heart as well as a full purse should first be consulted? Where so many are possessed of both it were hard to decide. But pre-eminent among them stood the Hon. William Gray. If he should approve of the scheme, the walls of the Coliseum would rise as by enchantment, — if not without sound of axe or hammer, like Solomon's Temple, at least with the harmonious strokes that would but prefigure the great Jubilee itself.

Wherever money, influence, or advice were wanted, Mr. Gray's decision generally marked the wisest policy to be adopted, and was one from which an appeal was seldom if ever made. To him, therefore, would the plan be presented for its first *substantial* indorsement. If *he* approved, the merchants of Boston would take

interest in the stock at once, and jubilee notes would command the very highest premium. With high hope that the result of his appeal might prove the wisdom of his judgment, Mr. Gilmore transmitted the following letter to Mr. Gray:—

BOSTON, December 15, 1868.

HON. WILLIAM GRAY.

MY DEAR SIR,—A musical project of great magnitude, associated with an important national event, having occupied my mind for many months, I am now about to bring the matter to public notice.

Before doing so, however, I would ask the favor of your opinion and advice as to the best method of presenting it, and of securing, if possible, the indorsement and good-will of the merchants of Boston, without which it would be folly to attempt to develop the plan in this city.

The world has never witnessed a musical demonstration of such proportions as this scheme embodies, and if put into execution, it would certainly make Boston still more famous than she is, both at home and abroad.

It might appear strange indeed, should I desire to ask your advice upon a strictly musical matter; but this is, in all its bearings, purely national, and a public announcement of all its details would create a great deal of comment throughout the land, and, looking at it in a business way, would, if I am not mistaken, do much good for this city.

Several friends in the musical profession, who are already aware of the plan, are enraptured with the anticipation of seeing it carried through; but that is beyond their power to accomplish.

Your own identity with all important movements in Boston, and being one of the most honored representatives of its high character in private life, are conclusive proofs that if the idea meets with favor in your eyes the most important step toward success is secured. Furthermore, Mr. Gray, if you will take an interest in bringing this matter into favorable notice among the leading merchants, I know well that yourself and every member of your family will forever have reason to look back with pride and pleasure upon your being the means



of bringing about the grandest musical demonstration that this or any other nation has on record.

As I will take the liberty of laying my plan before you in person, I need not enter into further details now.

Two of the most distinguished occasions with which my Band have ever been associated — the grand receptions of General McClellan and General Sherman — were in your service. With your name at the head of the matter now in question, not alone the citizens of Boston; and the whole musical profession, but in fact the whole country, will owe you a debt of gratitude.

With great respect, I remain, dear sir,

Your obedient servant,

P. S. GILMORE.

The writer had the pleasure of knowing that his letter was placed in the hands of Mr. Gray upon the day that it was written; and about eleven o'clock on the morning of the next day he called at that gentleman's office to explain the object of his somewhat mysterious letter.

Mr. Gray was in a pleasant mood, and received him in a very friendly manner; which augured well for his undertaking.

After a few words Mr. Gray commenced business by saying, "Well, Mr. Gilmore, I received a letter from you yesterday."

"Yes, sir," replied the latter, "and I have now come to see you in relation to it, and upon the most important mission of my life. I will not trespass upon your time by entering into details; you will find the matter fully explained in the first few pages of this book, if you will be kind enough to read it; and here are some letters, giving the opinions and showing the feelings of musical people upon the subject."

Did the projector expect to see Mr. Gray open the book or unfold the accompanying letters at once, and

go into ecstasies? If so, he was very much mistaken! Mr. Gray simply replied, "You can leave your book and your letters; I will give them attention."

"Well, Mr. Gray," asked the anxious visitor, "when may I call to learn the result?"

"O, any time; say in three or four days."

"Thank you, sir. Good morning."

When a musical man is with musical people he is in his own congenial sphere, and may excite those around him to concert pitch with his musical rhapsodies; but when he enters the precincts of *Money*, to ask for golden favors, he feels as if a wet blanket were thrown over his enthusiasm. He must come down from soaring among the clouds, and stand on solid facts if he would get a hearing. "Time is Money" is the legend of the counting-house. You feel it if you do not see it posted everywhere. Waste of words is as reprehensible as the waste of goods. Go right to the point. If you have anything to say, say it, and be done. Men used to the click of the telegraph are impatient of the clack of the gossip. Music may be very well in its place, but *do-re-mi*-ing will not do where the only tune permitted is of dollars and cents. Will the project pay as well as please? may be the first consideration of the cool financier. Perhaps not pay in dimes and dollars, but that it would yield a large return in musical culture, and broaden and deepen the channels of social and commercial intercourse, there could be no doubt. Money might come of it eventually to many; for as the overflow of the Nile enriches its borders, so the overflow of our streets by strangers would leave a residuum of profit in the pockets of the people generally. But the projector had not heretofore taken this business view of the great scheme. It was not in keeping with its concep-

tion. He would have Boston put her soul into it as well as her purse, to feel that she was doing a great thing and a good thing, uninfluenced by any motives of material gain.

The chink of dollars has a pleasant sound, and may be the sweetest music to many ears; but here and there are some who listen to higher harmonies and labor for nobler ends than the mere acquisition of money, — who make that the means of usefulness, not the end of existence, bestowing as freely as they receive, strowing where they do not expect to reap, and perchance reaping where they have not strown.

When the musical man found himself face to face with the moneyed man, he felt somewhat at a loss, as he has intimated, how to open his mission. He who had soared into the very face of the sun with an enthusiasm that lifted his soul into the highest realms of harmonious bliss, now felt his wings clipped and without the power to rise in the chilly atmosphere that oppressed him. There was something ominous in the reticence of Mr. Gray. Though his words bore the true stamp of the gentleman, yet they were so few, so direct, leaving nothing to be said after the many hours of thought that brought him forth as the pillar of hope that the buoyant feelings of the jubileeist fell to the ground. A chilliness crept over his heart. A blackness as of night settled down upon the prospect.

But his heaviness of heart did not last long. He hoped for the best. "It is darkest just before dawn," he reflected. He believed a glorious sunrise would yet burst upon him, and flood all the land with light. So "cheer up" was the word! He would continue to trust in the wisdom and liberality of Boston's noble sons.

Mr. Gray come of the good old Puritan stock, and his deep interest in, and earnest labors for, all that he considered for the public good had raised him so far above the mere money-getter as to completely isolate him from that class. His liberal benefactions were too well known to leave a doubt of his sympathy with every noble undertaking. He was accustomed to consider grave, solid, serious facts, embodied in stone and iron, and not to act hastily in any matter. When he moved he carried weight with him. He did not attempt to brush the sky with a feather-duster or scoop up the sea with a conch-shell. He adapted means to ends, proportioned his bounty to the greatness of the call for it, and would no doubt exercise his honest judgment in bestowing or withholding aid to the proposed Jubilee. At any rate Mr. Gilmore would possess his soul in patience, and wait Mr. Gray's decision.

For the next four long and weary days and nights, Mr. Gray, I shall think of you every hour. Long and weary they will be until your decision is made known, and doubt and difficulty increased tenfold or swept away forever. I pray that your sympathy and interest may be so deeply enlisted that you will improve the golden opportunity to transmit to your children and your children's children, for generations to come, the proud recollection that the greatest musical festival and grandest national celebration that ever moved the hearts of men in this or any other country was accomplished through the instrumentality of their noble ancestor.

Among musical people the originator had talked of nothing but the "Great *Musical Festival*," as the musical part chiefly interested them. He had now encountered the class that possessed the real power to

push the project,—the men of means, many of whom might not care a fig for the music. He must, therefore, make more prominent the original conception,—“*Peace Jubilee*,”—a national celebration to commemorate the restoration of Peace throughout the land. This was the sort of music that would touch nearest the heart of the New England farmer, the pioneer upon the Western prairie, the soldier upon the distant frontier,—ay, and even the silent mourner by many a noble Southron’s grave, weeping over the error of his life that led to his early loss. This was the music that would rouse and cheer all, not alone from Maine to California, and wherever the stars and stripes floated, but in every hut and hamlet of the world where oppression was felt and liberty was longed for, and in every Christian heart at home or across the sea where in freedom found an echo and peace and union in America a friend.

O, how it filled the soul of him who yearned and labored every moment for the realization of what seemed to be the will of Providence! He felt that all good influences were working for him, that all beautiful things below and all beautiful things above responded to his inmost thoughts, and bade him “God speed.”

Would the full and complete realization of his idea ever be witnessed in historic Boston? Will they who have the power open wide their hearts, and say unto their brethren throughout the land: “We have prepared the feast of rejoicing; come ye and partake thereof. Our tears shall mingle with your tears, and wash away the remembrance of the past, while the song of Peace shall go up, and Heaven and Earth witness us united as never before in strong and ever-during bonds of love”?

What were the visions that like a pillar of cloud by day and of fire by night led him on! What were the bright scenes that enchanted him by their beauty!

He saw the multitude coming up from all parts of the land, filling the highways and the byways, to witness the glorious spectacle. Old Faneuil Hall, as the antechamber of the great Temple of Peace, gathering in and taking by the hand the leading men of the nation,—old Faneuil Hall, whose storied walls still echo the fiery words of patriots who lived in deeds, where “still lives” the memory of him who proclaimed, “The Union, now and forever, one and inseparable!”—this old cradle of American liberty would be rocked as never before by the tumultuous greeting of Massachusetts to her sister States.

This was the gathering his mind had foreshadowed, and which he was laboring to bring about; and such an assemblage of the leading men of the nation would no more than fitly represent the cause that inspired the thought of so great a demonstration. Old Faneuil Hall was, in his mind, the place for the representatives of the nation and their honored guests to rendezvous, until such time as all were ready to proceed to the great Coliseum especially erected for the historic purpose in view.

While Mr. Gray and his friends were giving the subject their consideration, the projector still kept on recruiting his forces. This was an enterprise that promised to do so much for the popularizing of music, it seemed that music dealers and publishers ought, without hesitation, to take a deep interest in its success. *That* branch of commercial industry could not fail to receive a permanent benefit by the revival of many old and the organizing of scores of new musical societies throughout the country. As the next impor-

tant step, therefore, it was deemed advisable to bring the matter to the notice of Mr. Oliver Ditson, the head of the most prominent music publishing house in the music trade in America. Accordingly Mr. Gilmore presented himself at the desk of that gentleman, and after the exchange of friendly greetings, commenced to inform him of the great thing in contemplation.

"O," said Mr. Ditson, quite sharply, "I have heard something about this; and I don't believe in any such monstrous undertakings!"

"Why not undertake great as well as small things, Mr. Ditson, if they are feasible? and this that I now propose is perfectly so," was the reply.

"I don't know any of the particulars about it," said Mr. Ditson; "but you will ruin yourself if you attempt impossibilities. Far better for your own good if you confine your ideas to smaller—"

"But, Mr. Ditson," interrupted Mr. Gilmore, excitedly, "this *can* be done, and it *shall* be done. Mr. Dwight has been poisoning your ear!"

(The projector had information that Mr. Dwight had commenced his feeble crusade against the enterprise.)

"You might know very well that he would oppose it," was the reply.

"I don't care for his opposition; he would oppose anything I might undertake. But I am sure that if time would permit of your hearing the whole plan, you would entertain a very different opinion from that which you now express."

"Well," said Mr. Ditson, "it may be so. I am quite busy at present, and have no time now to consider the subject; but if you will come to my house at an early day, I will be happy to hear a full statement of what

you propose doing, after which I will be better able to judge of your prospects."

"The opportunity will give me great pleasure," replied Mr. Gilmore, "and I shall gladly avail myself of it. Good morning."

The writer was not surprised or disappointed to learn that Mr. Dwight was thus early abroad sowing the seeds of opposition to a project which was not yet publicly announced, and which he himself had promised, if not to help, at least to give it the benefit of his silence. However, do his worst he could only impede, not stop the movement. Mr. Ditson had a kind and good heart; and his great experience in musical matters would lead him to take a just view of the enterprise so soon as he was fully aware of its object.

The number of circulars containing the prospectus issued up to this time would not exceed one hundred in all; but even this small number, scattered as they were among the members of the press and trusty musical friends, had already passed through many hands. All who received a copy were instructed to say nothing whatever about the "great idea"; and of course they endeavored, as far as possible, to make the matter a general secret by instructing every one to whom they communicated it to tell every one else to say nothing about it!

The writer's greatest fear now was that the argus-eyed correspondents of papers at a distance might scent out the news and prematurely disclose it. If Mr. Gray and the other gentlemen who had the matter under advisement should decide to favor the undertaking, no matter how soon the world knew all about it. But if they should decline to give it countenance and support, strength from other quarters would



have to be secured before any public announcement could be made. Through the aid of friends, Mr. Gilmore was introduced to several correspondents. They were fully informed by him of the state of affairs, and of the necessity, for its success, of keeping all information relating to the Festival a secret until some prospect of a solid foundation had been secured.

All honor to the "Knights of the Quill"! They did not break faith with the projector; but he found it difficult at times to repress their ardor. To possess an item of general interest and withhold it from the public is a self-denial for a newspaper man almost heroic, and none could appreciate this forbearance better than Mr. Gilmore. The "initiated" of the musical ring were awaiting the development of the movement with great anxiety. Scarcely a day or an hour passed that the projector did not meet some friend who, with earnest words of wonder and sympathy, congratulated him upon the conception of such a magnificent idea. This was cheering and encouraging, and indicated that musical people generally would hail such an event with pleasure and gratification.

O, how many weary days and restless nights the Jubilee had already cost the projector! Words cannot express how exhausted in body and brain he became from the tremendous pressure with which his mind was sometimes overborne. He was determined to make the enterprise a triumphant success in spite of all and every opposition. He seemed often to be struggling alone in the current; but he pulled with a will, hoping the tide would soon turn. O those tedious, toilsome hours! How many times he was tempted to draw in the oars, and let the craft he had so hopefully launched drift out into the sea of forgetfulness. But the angel of peace and harmony was

ever with him, lending inspiration and strength to overcome all earthly obstacles.

The morning of the fourth day of probation dawned. He seemed to have been years on the anxious seat since his interview with Mr. Gray. Now that he was again on his way to see him and learn his decision, he felt somehow like a criminal going up for sentence after trial.

Yet when he found himself in presence of Mr. Gray, his genial manner somewhat reassured him; and with a "Good morning, sir," he awaited what that gentleman had to say.

"Mr. Gilmore, be seated."

The latter had hardly taken a seat when Mr. Gray, without further colloquy, said, with an inclination of his head in the direction of a desk a short distance off: "There is your book, and there are your letters. I invited some gentlemen here to consider your matter, and they came to the conclusion not to become interested in it at present."

No words can express the feelings of regret with which the anxious visitor listened to this announcement.

"Well, Mr. Gray," was the response, "I am sorry indeed to hear this decision. If I should conclude to go on, and should obtain encouragement from other quarters, do you think these gentlemen and yourself would alter your views, and give the plan your countenance and assistance at another time?"

"I can only say to you now," replied Mr. Gray, "that, for my own part, I am not prepared to offer you any encouragement at present."

Mr. Gray, whose words were firm and decided, yet spoke in a tone of great kindness; and it seemed as if he regretted that the views and decision of his friends,

with whom he felt it his duty to comply, were not more hopeful and encouraging.

Mr. Gilmore rose to depart, but Mr. Gray invited him to remain, and commenced making some suggestions upon the general outline of the undertaking. He evidently felt an interest of some kind, — perhaps a feeling of kindness and sympathy for the originator, whose countenance must have betrayed the distress that filled him almost with dismay.

Having listened to the suggestions of Mr. Gray, which were both kind and wise, Mr. Gilmore left the office with a sad and heavy heart. After all that had been done, and after looking forward to this point as the very key to success, the wise and solid men of Boston had concluded, in council, to have nothing to do with the Peace Jubilee. They concluded that such a thing could not be carried out, and closed the gates, so far as they were concerned, against any further consideration of it.

The fact is these gentlemen had not the faintest conception of what the "Jubilee" was intended to be. There might be nothing too large for their comprehension in the way of mercantile or manufacturing transactions; but when it came to *Music*, and upon such a scale as now proposed, they found themselves in a *terra incognita*.

O, how much was in the power of Mr. Gray and his friends at this moment, could they but have known it, and have once caught the inspiration! A single word from them, and the whole city, — ay, the whole country, — would have been ablaze. Had they indorsed the idea, and recommended the merchants of the city to take the matter in hand, what an honor it would have been to them and to the city of Boston! There would have been no opposition, no doubts, no discus-

sion. The whole city and country would have looked forward with the highest anticipations to the "National Peace Jubilee." And it was in the power of Mr. Gray and the gentlemen whom he called into council to have brought all this about without the slightest risk to themselves. It was an event which might happen only once in an age,—an event which, it is to be hoped, there will never be cause for again in the history of this country,—a *Peace Jubilee*.

Was it possible, then, that old Boston had neither the heart nor the courage to accept the situation; that her ancient fame would permit this, the greatest opportunity in the history of the nation for a remarkable demonstration, to pass without placing upon her records the brightest and most harmonious page in her story?

Had these gentlemen the right spirit for such a noble undertaking, they would have gone forward with it, and upon their heads and upon their hearts would have rested forever the glory, the honor, and the gratifying reflection of having carried to success the greatest movement of its kind on record. Would it not have been the proudest day in their lives to have witnessed in the capital of Massachusetts, as the result of their joint efforts, the presence of the President of the United States, the representatives of this nation and of all nations, the governors of the States, and the leading men of the country from every section,—all hailed with the cheers and received with the greetings of a multitude of loyal hearts in the name of Peace and Union? Ay, this too, when Music, with throbbing heart, stood ready to pour forth her sweetest and grandest song of praise to the great Ruler of nations, that all the children of this wide-extended land should live in peace and harmony henceforth and forever!

But why feel sorrow and regret for these gentlemen because they lost the glorious opportunity of carrying out this great and good work? Why mourn over their loss? If they had been God's appointed agents to do the work, they would have done it. But they had other duties to perform, for which they were eminently fitted; and it was left for others to complete what the projector had begun, and carry up the monument to their fame till it should draw the eyes of all nations, and take its place in history as the grandest work of its kind in this great age of achievement.

But without knowing by what hidden means the Divine will is often accomplished, the lone laborer in the cause felt that he was being tried almost beyond his strength, and his heart often burned with the bitterness of his disappointments. Perhaps, in his total absorption in the great idea of the Jubilee, he did not so fully recognize as he should have done the sublime fact that

"God moves in a mysterious way  
His wonders to perform";

but he prayed unto Him day after day and night after night, in the fulness of his heart; and this was the burden of his prayer: *If the work in which I am engaged is to result in good, God grant that I may be enabled to overcome all difficulties; but if good is not to be the result, then from my very soul I pray that I may be defeated at every step, and that upon my head alone shall fall the weight of the disappointment.*

This was his prayer; but he felt conscious that he was walking in the path of duty and doing the work of the Lord, and without a thought of ill-will towards living man he kept on, overcoming and overcoming till every obstacle to success was removed.

O Music, most exalting and ennobling of all the arts, and loftiest conception that ever filled the soul of man! Is it possible that thou art thus compelled to beg and pray and crave for such a hearing as would make the world marvel at thy power? Strike not a single discord in this great struggle, sound not one false note: thy tender wail will yet bring the aid thou seekest. Remember in this hour of thy trial that thou hast a hopeful example in Religion herself, which for eighteen centuries has been forced to beg the privilege of serving man. Be not dejected and disheartened if the unfeeling and ungenerous refuse to hear and to aid thee. The highest and holiest things, because not pushing for place or power, have often longest to stand and wait. What is truly great and good bends to no mean sceptre, but stands erect in all the majesty of its grace and excellence.

. Thou, O Music, the universal language of the soul, whose power can even "soothe the savage breast," shalt yet come in thy all-conquering might and take captive the hearts of men. Since the morning stars sang together thou hast been the great comforter of the sorrowing, inspirer of the brave, companion of the good, the friend of all. Into the dark fabric of the world's history thou hast woven golden threads of joy, and rescued from oblivion many a deed of love to move men's hearts to nobler issues. And now thou wouldst come in all thy majesty, as when on wings of heavenly light thou camest to greet the Holy Child, and proclaim anew "Peace and Good-will" to the stricken of our land.

Mr. Gilmore felt thankful to Mr. Gray and his friends, even though they could not give him their support,—thankful for the interest he had taken in calling together a number of merchants to discuss his

plan. They decided adversely to its prosecution, or, rather, that they would have nothing to do with it, and Mr. Gray felt it his duty to coincide with their views. He acted in a very friendly spirit toward the projector, and talked with sympathy and kindness. If he would only remain in this mood there was hope that he might give his aid at a later day, should others take the lead. But who shall it be? Who will put his shoulder to the wheel now when the representative men of Boston have sat in council and after serious deliberation concluded that they would have nothing to do with it? It was indeed the day of trial: the tug of war had come; he had need of all his resources; but the originator determined that the good work should go on, and go on to a successful end.

He now thought it best to begin making preparations for a strong public announcement of the enterprise, and therefore felt that more letters, and from other than musical parties, must be secured. A more liberal distribution of circulars was now made, and musical people and musical families were day after day being put in possession of the great secret, while none but the weary worker, and those who had refused to aid him, knew that he was meeting with any serious difficulty. Though hope deferred sometimes made the heart sick, still he took new courage and struggled on. He could see a glimmer of light ahead, and pressed towards it with all his strength of will. He would be out of the woods by and by, and then how lovely would be the prospect!

The projector had taken for his motto the significant words of General Grant, "Let us have Peace," and had placed them at the head of his prospectus.

Knowing that this was the motto of the Republican

party during the recent political campaign, he feared, from some remarks already dropped in his hearing, that its adoption would cause many persons to look upon the Jubilee as a party affair. How should he prevent such a misapprehension? Party or politics had nothing whatever to do with it. It was purely in the interest of peace, and appealed to men of all parties for support. It was the furthest from his thought to have it in any way or manner associated with either of the great political organizations. Could he deceive the doubting by obtaining the opinion of some high authorities in the Democratic ranks? Who of the host of noble men of that party who stood by the Union faithful from first to last could he prevail upon to give his name to the work? Colonel Charles G. Greene, editor and proprietor of the Boston Post, was the man of all others who could place the matter right before the public. In the dark and trying days of the great rebellion he threw off the shackles of party and stood forth the fearless champion of his country's cause. He saw but one flag, the flag under which the nation had attained its marvellous growth, and which was written all over with the glory of its achievements by land and sea; and when he saw that flag he loved trampled in the dust, no wielder of the pen took higher ground for its defence than he. No one could doubt *his* sentiments. He belonged to the great party of the people, recruited from all ranks, who stood shoulder to shoulder through the trying crisis, none questioning his neighbor whence he came or whither he would go so long as he kept step to the music of the Union.

From his stand-point no doubt Colonel Greene saw, before and during the national struggle, that grave mistakes had been made, if not actual wrongs com-



mitted, by both sides; but it was not the time then to quarrel about who was the incendiary: *the house was on fire, and the fire must be put out!* In those dark days of doubt and disaster, when the fate of the nation was trembling in the balance, there is no knowing what sad scenes might have been witnessed, even in this law-abiding community, where reason itself was sometimes blind and law almost powerless, were it not for the power of persuasion such men as he possessed. They poured their eloquent words upon the troubled waters, and they were stilled; they said to Rebellion, Thus far shalt thou go, but no farther: here thy proud waves shall be stayed. In those dark, dark days of trial, when some seemed to falter, Colonel Greene's advice was, "Forward! risk all, lose all if need be"; and with true Jacksonian firmness declared, "The Union, it must and it shall be preserved!" All honor to him for the noble, independent course he pursued! The wisdom of his counsel to his hundred thousand daily readers wrought its good work at home, where brave blows were struck for the cause as well as in the field.

One stroke of his pen would satisfy every Democrat in the land that "Let us have Peace" was placed at the head of the prospectus from no sinister motive, but simply because it expressed the very idea of the Jubilee. With the hope of obtaining from Colonel Greene a letter of indorsement, therefore, Mr. Gilmore sought the editorial rooms of the Post.

The Colonel being absent, he presented himself to his representative,—as true a gentleman as ever filled the editorial chair. He had already heard whisperings concerning the movement, he said; and upon learning the present object of Mr. Gilmore's visit, he thought there could be no doubt the Colonel would willingly comply with his request. With this gratifying prospect as

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the result of the interview, and with thanks for the kindness shown him, the visitor retired.

Time was flying. It was already the day before Christmas, and not one solitary dollar had yet been obtained towards an enterprise that would cost hundreds of thousands to carry it through.

In the course of his perambulations during the day kind fortune brought the projector into the presence of the generous-hearted Josiah Bardwell, Esq., of the firm of Francis Skinner & Co. Mr. Bardwell had already received a prospectus, and the magnitude of the scheme just suited his broad views. He had caught the inspiration; the idea of such a festival was none too large for him!

"Look here, Gilmore," said he, "it will be rather a heavy job for you to go round looking up hundred-dollar subscribers to help you carry out this great concert of yours. I know what you want. You want a few to start you off with say a thousand dollars apiece. How is that?"

"By Jove, Mr. Bardwell, give me your hand! that's just the kind of music I want to hear!"

"Well," said he, "you go ahead. You're all right. Stick right to it, and you'll carry it through. Count on me for five thousand dollars. I'll get you five names for a thousand dollars each; if I don't, why, I am good for that amount myself."

"Well," said the projector, when he found himself alone, "there, what shall I do?—scream, hurrah, or go crazy? Can I stand such an unexpected stroke of good fortune as this, after so many bitter rebuffs and heart-breaking trials and troubles? God bless you, Mr. Bardwell! May you spend many and many as merry Christmases as the one which is insured to me to-morrow through your kindness and liberality!"

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As these words of Mr. Bardwell were the first of real, substantial encouragement the writer had heard from the outset, it seemed as if a new and beautiful world had suddenly dawned upon him; and the Christmas day following was indeed one of the happiest of his life.

Christmas over, the most active and energetic preparations were made to bring the design before the public; and just at this time, and as an additional encouragement to go on, the following letter from another distinguished musician, Mr. Charles Koppitz, was received.

BOSTON, December 28, 1868.

P. S. GILMORE, Esq.

DEAR SIR,— With astonishment and delight I read the programme of the gigantic Musical Festival you propose shall take place in this city in June next. If your idea is carried out it will produce effects so grand and sublime as to be without a parallel in the annals of the musical world. Not alone Boston, but the whole of the United States, will have reason to feel proud of the grand Peace Festival, and I am sure that every one who has but a spark of music in his soul will aid in making it as great a success as you can desire.

If I can be of any service I shall be proud to assist you to the best of my humble ability.

I remain truly yours,

C. KOPPITZ.

Mr. Gilmore now went the rounds of the press again, and asked the editors to make such mysterious allusions to the coming event as they saw fit, without giving any material facts. It was necessary to awaken curiosity, and set the public inquiring about the great mystery. Far better to excite expectation to the highest pitch in anticipation of an undertaking such as this than to surprise the public with a sudden *exposé* of a great design for which it is unprepared,

and might not be able to appreciate when presented without warning. The announcement of any such astounding features as those proposed for the "great concert," without first having paved the way by mysterious allusions to some grand event that was about to transpire, would probably have caused the whole community, after glancing at the astounding headlines, to ejaculate in a derisive tone, like the learned man in New York, "Wonderful!" and "Beautiful!" and then dismiss the subject forever; for even with all the warnings and intimations that had been thrown out, and the indorsements procured to create a sound and sensible impression in favor of the plan, it took some time to convince the public that the projector was really "in his right mind"; that he was really serious, and his grand programme was not a huge joke or a monstrous burlesque. So upon the 30th of December he gave the order to advance, but to feel the way cautiously.

The next morning the pickets commenced firing all along the line; and created no little alarm among the quiet burghers of the good old city. What was the great mystery? Could anybody tell? The following are some of the items that appeared in the papers of that day:—

From the Boston Journal.

The musical fraternity, and those interested in music, are intensely excited over an event which is to take place in this city next summer. It will be the grandest reunion of instrumental performers, and the largest chorus ever known in the musical annals of this or any other country.

From the Boston Daily Advertiser.

It is rumored about town that Boston is to be the scene of an event the coming season such as never before occurred in her history,—an event the magnitude of which is quite startling, and will doubtless excite the attention and admiration of the

whole country, and the wonder of the Old World. The coming event has already cast its shadow before, but we are not yet at liberty to disclose its nature or its objects, or the auspices under which it is to be conducted. It may be proper to say, however, that its object is praiseworthy, its nature harmonious, and the motto of its originator, "Let us have Peace."

From the Boston Post.

"Things are working." Boston will open its eyes before long at the news of a magnificent project. Meanwhile the musical community is in a high ferment of expectation and gratification, and so are the few who are posted.

From the Boston Herald.

"IMMENSE." One of the most gigantic musical schemes in the world's history is brewing in Boston with the most encouraging prospects of successful accomplishment. The occurrence of the contemplated event will mark a memorable epoch in the history of America.

From the Boston Transcript.

"LET US HAVE PEACE." The morning papers have hinted at a gigantic musical demonstration to take place in Boston the coming summer. We notify our readers to be prepared for the full particulars of the grandest affair of the kind that has ever taken place in any country. The management is in good hands, and the enterprise has been indorsed by a large number of prominent and influential citizens.

From the Boston Traveller.

The grandest musical *fête* that has ever been prepared to lift and swell the soul of man with harmony will probably take place in this city the coming summer. The public cannot imagine the great proportions of this magnificent undertaking, nor cannot anticipate too much. Look out for particulars!

On the very day that these mysterious hints appeared Mr. Gilmore was frequently asked if *he* knew anything about the great musical affair to which the papers alluded. His answers were generally non-committal, but in some instances he relieved the curiosity of personal friends and acquaintances by presenting

them with an envelope containing the prospectus, which was eagerly examined.

In the mean time he waited upon Mr. M. M. Ballou, proprietor of one of the handsomest, most popular, and best-regulated hotels in America, the St. James of Boston. It was not then anticipated that this gentleman would become one of the most powerful helpers of the Jubilee; but to a great extent it was, through his energy, influence, and personal supervision, made so great a success. As the noble part which he performed in connection with the festival will appear in its proper place, it is sufficient to say here that Mr. Ballou received his visitor with that urbanity of manner which mark him as the true American gentleman.

After a recital of the proposed plan, Mr. Ballou remarked: "Well, Mr. Gilmore, this is all strange news to me; and although I am quite favorably impressed with your statement, yet I scarcely know what to say to you now. You may, however, rely upon my doing my part in the matter, and whatever aid or encouragement other gentlemen, whom you are going to see, may think proper to give you, depend upon it mine will be none the less."

The result was that, a day or two after, Mr. Ballou headed a subscription-list with the sum of one thousand dollars.

With this generous donation to aid his cause Mr. Gilmore began to think there were, after all, some gentlemen of substance in Boston who had the backbone to encourage enterprise. All honor to Mr. Ballou and the other large-hearted capitalists who do not stint the oil to keep the lamps of Progress trimmed and burning! The good name of Boston is safe in their hands.

This is not the place nor the time to speak of those who help or hinder the growth and prosperity of Bos-

ton. The projector of the Festival is meeting with such great encouragement from those who mean the old Puritan city shall hold her proud place in history that he feels in too cheerful a mood to look back upon the dark path he has travelled with so much pain.

He is now on his way to the house of Mr. Ditson to lay his plans more fully before him, according to previous appointment.

It may be readily imagined that a gentleman holding his position as a leading music-publisher must have been bored times without number by urgent calls to subscribe to this, that, and the other musical project. The writer was well aware of Mr. Ditson's liberality, and knew also that he was ever ready to help those who were trying to help themselves. His great experience was a sure guaranty that he would come to a safe conclusion in judging of the prospects of Mr. Gilmore's musical enterprise. Mr. Ditson examined the prospectus thoroughly, and went over the whole ground carefully. He saw, as perhaps few others could see them, the great difficulties to be surmounted, for he viewed the matter from a musical as well as from a financial stand-point, and wanted to satisfy himself that success could be achieved in both respects.

After a critical examination of the whole field, he expressed himself much pleased with the care and consideration bestowed upon every point in the plan, and he found the originator so thoroughly versed in the best way to carry out each feature he had proposed, and withal so positively confident of a great triumph in the end, that all his doubts of the feasibility and finally successful accomplishment of the undertaking were put to rest. Accompanying his subscription of one thousand dollars was the following terse and val-

uable letter. Mr. Ditson, as will be seen hereafter, more than fulfilled his promises by devoting his time, energies, and influence to the successful working out of the enterprise.

Boston, January 1, 1869.

P. S. GILMORE, Esq.

DEAR SIR,—Having listened attentively to the details of your "Great National Peace Jubilee," I give it my warm and hearty approval, and will do all in my power to aid in its successful culmination.

Yours very truly,

OLIVER DITSON.

The projector's earnest interest in his project at this time, and close application to the business of it, broke in sadly upon his usual regular habits of living; he was, indeed, so much absorbed with the "one idea" that he almost forgot the body needed rest or nourishment,—a neglect which shortly after brought him to the very borders of the shadowy land.

However, upon one of the most exciting days of his canvass, feeling somewhat exhausted about the hour when nature calls for attention to the inner man, the projector, remembering the invitation of a kind friend to dine with him at the Parker House, was elbowing his way through the busy throng who patronize that popular establishment. In passing by the crowded tables in search of his friend some one called, "Mr. Gilmore." Turning he saw at his elbow Mr. Henry Mason, of the firm of Mason and Hamlin, the celebrated cabinet-organ manufacturers.

"Ah! Mr. Mason. How do you do?"

"Sit down," said Mr. Mason, "and join me in some dinner. I have just ordered a few choice dishes."

"I regret I must deny myself the pleasure," was the reply, "having engaged to dine with a friend, who



I see is awaiting me. I must report myself immediately, for I am already behind time."

"Hold on a moment," said Mr. Mason. "Let me ask you a question. What is this great musical affair the papers are speaking of? Do you know anything about it?"

"Well, yes, I do," replied Mr. Gilmore, just as the waiter brought on the soup. "Here is a prospectus that may give you some idea of the thing, which you can read at your leisure. Good day."

The guest now joined his host. Mr. Mason, who was still in view, unfolded the handsomely printed pages of the prospectus, and placed them in such a position as to have them before him while attending to the more substantial feast. He was just raising a spoonful of soup when probably "Great National Peace Jubilee" met his eye and caused him to hesitate for a moment, the spoon slowly dropping to the plate again without having fulfilled its mission. It seemed to the observer that Mr. Mason was mentally questioning: "Soup first and Jubilee after, or soup and Jubilee together, — which shall it be?" It turned out to be Jubilee first, and Jubilee only, for he gave his whole attention to the prospectus. The steam from the soup had somewhat abated just as Mr. Mason reached the end of the first page; as he commenced reading the second the waiter placed before him several dainty luxuries. He still continued reading with the most earnest interest while the rich vapor from the neglected soup and other dishes "wasted their sweetness on the *dessert* air." So interested had he become that he had forgotten all about his choice dinner, now cold and untouched before him.

Just as the last words passed under his eye he raised his head quickly, and looked eagerly around

as if searching for somebody or something. His eyes falling upon the projector, the latter was somewhat surprised to see Mr. Mason hurrying in his direction.

"Mr. Gilmore," said he, "let me hasten to congratulate you with all my heart upon this magnificent idea; and, furthermore, let me ask you to place the firm of Mason and Hamlin upon your subscription-list for the sum of one thousand dollars. This is one of the grandest musical projects I have ever heard proposed, and it must be supported."

In his haste to express his thanks for this unexpected generosity, the food which the projector had just taken "went down the wrong way," and nearly choked him; and as he gazed fixedly at Mr. Mason, with eyes full of tears, and unable to utter a word, the latter, taking it for overwhelming surprise, patted him heartily upon the back to give greater emphasis to his words, which had the effect of saving the bewildered festivalist from being strangled upon the spot! The instant that relief came,—and it came instantly,—Mr. Gilmore was on his feet, and warmly expressed his gratitude for the generous contribution so timely proffered.

After a further exchange of friendly sentiments Mr. Mason returned to his table, and was overheard lecturing the waiter severely for imposing cold dishes upon him, probably forgetting that he had been absent in the spirit though present in the body while examining the time-absorbing prospectus.

The projector's friend, who was called away just before Mr. Mason came over to his table, now heartily enjoyed the story of the latter having become so interested in the programme as to forget his dinner, and more heartily still the almost fatal end of his

companion from being surprised at a critical moment by an unexpected thousand dollars.

The conversation now turned upon the high order of talent developed by the Mason family, particularly by Lowell Mason, who may justly be called the father of church music and congregational singing in America, and by his son William Mason, the eminent pianist and composer,—Henry being a worthy scion of the good old stock. They are eminent in music as the Beechers are in literature,—both highly distinguished families, and destined to leave a name famous in history.

No doubt Mr. Mason thinks and speaks to this day of the wild look the projector gave him when he subscribed a thousand dollars to the Jubilee,—which indeed did surprise him at the time, but the *wildness* of the gaze was caused by a different sensation,—as painful as it was ludicrous.

But Mr. Mason deserves the thanks of the writer, not for almost choking him with his thousand-dollar subscription, but for coming so opportunely to the rescue with his substantial and *emphatic* indorsement at the very moment that the “great idea” and its author were both struggling for existence.

After dinner Mr. Gilmore stepped behind the desk of Mr. Mills (Mr. Parker’s partner) to inform him of his good fortune, and related the incident which came so near stopping his musical career; when he, too, upon hearing the particulars of the proposed festival, still more surprised his guest by putting the name of Parker and Mills upon the list for another thousand dollars!

No man ever left that house with a fuller sense of its good cheer! His table had indeed been bountifully spread, and his feast substantial in more ways

than one. The golden fruits of the Hesperides could not have afforded so rich a repast as those generous gifts of his friends.

Another volley from the press increased the public curiosity. "What's up?" began to be asked. "What extraordinary musical treat are we going to have now?" The following extracts from the dailies of the 2d of January will show how the thing was working.

From the Boston Advertiser.

Our good city of Boston has always had the faculty of doing a great many notable things. Her "notions" are sometimes ridiculed, but when carried out are generally found to be not only practical, but worthy of imitation. Boston ideas, through the exposition of tongue or pen, are received and welcomed throughout the country, and whether enlisted in literature, art, music, or the drama, are always recognized as a potent element. Her devotion to music is earnest and discriminating, and is abundantly exemplified by the organization and support of such musical societies and associations, both vocal and instrumental, as would be a credit to any city or country.

It is not, however, our purpose at the present time to eulogize Boston or her peculiar institutions, but to announce an approaching musical event of such magnitude as might well excite incredulity or derision, rather than surprise, if its practicability were not capable of ready demonstration.

The general plan of the entertainment proposed, which is already matured, will soon be given to the public. The minor details have all been duly considered, and the time fixed, sufficiently remote, however, to enable the large amount of preparatory labor to be accomplished and the most favorable season of the year to be enjoyed. All that is wanted is the interest and co-operation of the whole country to make the occasion such a glorious festival as the world never saw before. The idea is hailed with enthusiasm by those to whose charge is committed the task of carrying it out, and all doubts of its practicability quickly vanish before the facts and figures of its energetic projector. The unexpectedly liberal support which the project has received wherever its details have been made known indicates its complete success, and its success indicates an entertainment and an exhibition of

such vastness, and results of so much consequence, as to deserve the hearty support and sincere good-wishes of all. No discordant elements will find a place in the programme, but the great seal of harmony affixed by twenty thousand voices and a thousand instruments will reanimate the spirit of the gospel utterance, — Peace on earth, good-will to men.

From the Boston Transcript.

The full particulars of the great musical demonstration which is contemplated in our city in June will be given to the public next week. Look out for a programme of unparalleled magnitude.

From the Saturday Evening Gazette.

The man who has no music in himself, and is not moved with concord of sweet sounds, will soon find Boston a poor abiding-place, if what the white-winged dove of peace whispers us be true. The air is freighted with a busy hum of preparation that will culminate in a burst of harmony that will astonish some of those cities who think the "Hub" old-foggyish and behind the times.

From the Sunday Morning Courier.

HARMONY FOR THE NATION. — In all probability, before we issue another edition the citizens of Boston and the people of the whole country will be informed of the particulars of the greatest musical event that has ever been proposed for human ear to listen to. Boston is the city selected for its location, and we are satisfied that Boston, and every city and citizen of this great Republic, will say success to the enterprise.

The preceding notice recalls a somewhat ludicrous incident connected with its appearance. Fatigued and unwell, the projector had sought repose after a day of great activity. Hour after hour dragged on, yet he could not sleep. Orpheus held up the charming picture, upon which he gazed with weary delight, while Morpheus vainly tried to take him into dream-land. Thus the night was passing, when about two o'clock he suddenly remembered that, in conversation with

an editor of the Courier the evening previous, he had given him a copy of the prospectus without particularly enjoining him to keep the facts from the public until all arrangements were complete. What, thought the wakeful watcher, if the Courier should come out in the morning with a premature announcement of the whole story! The entire press would look upon it as a breach of faith, it having been arranged that the announcement should be made simultaneously by all the daily papers when everything was ready. Such an untoward accident would upset the whole plan. He tried in vain to drive away the thought, but it would not leave him. At length becoming very uneasy, and feeling it his duty to go and prevent such a mishap, he arose quietly, without disturbing the one *beside* him in the room, and began dressing noiselessly by the ghostly gas-light that flickered through the window-blinds from the street-lamps. When he was about leaving, the other occupant of the room, suddenly awaking from a sound sleep, and seeing some one cautiously moving about, asked, excitedly, "Who 's that?"

"Don't be alarmed; it is I!"

"You! For Heaven's sake, what is the matter? Where are you going at this time of night?"

"Don't be alarmed; it's all right," was the reply.

"Don't be alarmed! What's all right? I know! It's this Peace Jubilee! I always feared it would break up *your* peace, now I see it! Tell me, what *are* you doing? where on earth are you going?"

"It's all right; don't be excited. Listen, and I will tell you!"

"Listen? How can I listen? Are you crazy, getting out of bed and dressing at this time of night? O, why did this idea ever enter your head? I wish it had never been thought of!"

"Hush, hush! Keep cool! I will tell you all about it."

"All about what? I know all I want to know about it! I have heard nothing else the last twelve months! What are you up for? Where are you going?"

"Well, permit me to tell you that I am going down town upon important business, which I must attend to, and —"

"Down town upon important business at this hour of the night! What important business? I believe you are dreaming and walking in your sleep!" And upon this the victim of an idea received a shaking which convulsed him with laughter. Satisfied at last that he was awake and in his right mind, his gentle — shall he say? — assailant suffered him to tell his story just as it was; and after hearing it, it was admitted that he had some cause for uneasiness, and might as well go and satisfy himself about the matter.

The clock struck Three as he closed the outer door and plunged into the drifting snow to wade his way to the Courier office, a good mile distant. Already suffering from a severe cold, for which he had taken a sudorific that caused him to perspire freely, the icy air soon chilled him to the bone; but he was determined to get up a counteraction by dashing along at a rapid pace, as if on an errand of mercy, and he very soon threw off the chilly feeling. After proceeding about half-way, a window was suddenly thrown up just over his head, and a woman in her night-dress leaned out screaming at the top of her voice, "Murder! murder! Watch! murder!"

This was a fearful cry to hear at the dead of night. He was evidently in a bad neighborhood. What *should* he do? Should he go to the rescue and endeavor to get up a Peace Jubilee among the contestants? If

he did he might be too late to hush up the other scream *for* a Peace Jubilee which the wheel of Juggernaut might already be *pressing* out. He had scarcely thought what to do when the alarming sound of a watchman's rattle decided him to make tracks as quickly as possible, else he might get unpleasantly mixed up in the affair. Redoubling his pace he had proceeded only a few steps when he was suddenly confronted by a burly guard of the night, who ordered him to "Hold on there!" and give information as to where that cry of "Murder!" came from.

To be arrested in the act of escaping from a house just set on fire is bad enough, but to be grappled when apparently fleeing from a house whence the cry of "Murder!" proceeds is a frightful predicament to be caught in. The sturdy official evidently felt that "he had his man," and cross-questioned him in a manner that brought visions of dark cells and tight-rope exhibitions unpleasantly before his mind. After listening to a sort of mystified explanation of the peculiar mission which caused the jubilator's appearance there at that unseasonable hour, the wily detective concluded it was "too much of a story for him; 'he did n't see it'; there must be something wrong somewhere, and he was n't going to let any man go who talked that kind of nonsense until he knew what was up."

With every prospect of being immediately marched off to the lock-up, charged with some horrid crime, the *avant Courier* of peace and harmony was making a last frantic appeal for release, when fortunately another panting guardian put in his appearance, who, knowing the writer well, caused him upon his own recognizance to be set free, and he went "on his way rejoicing."

As the released man hastened upon his errand he could not help thinking that awful charges are some-



times made against innocent persons; what if some foul murder were actually committed, and he — being the only one found in the vicinity, and caught in the very act of running away — should be charged with the dark deed! Would it not be a terrible thing? The consequences would be disastrous to him and his cause. Well, he consoled himself with the reflection that he might escape with imprisonment for life upon the plea of insanity; the whole community would doubtless indorse that sentence after having been made acquainted with the great idea with which he expected to astonish all creation.

It was nearly four o'clock when he reached the Courier office, which was closed; but feeling his way up the winding stairs that led to the composers' room, he found there the very gentleman to whom he had given the prospectus the evening before.

"Ah, Mr. Gilmore," said he, "this is an early hour for you to be out Sunday morning."

"Yes," said the latter, "I am anxious to see what you have said about the Jubilee."

"Well, not a great deal; we understood that you only wished us to give a strong hint of the affair. Here it is," said he, pointing to an item in the "form," which was just ready for the press. As Mr. Gilmore leaned over and read the notice which precedes this episode, he felt himself condemned for having entertained the thought that the Courier, which had always been so friendly, should even inadvertently let slip a word to injure his cause.

For special reasons he took another route on his way home, where he arrived "way-worn and weary," and lay down to think of

"The same old story over again,  
At five o'clock in the morning."

• But the narrative of the progress of the Peace Jubilee should not be interrupted by recitals of midnight brawls or family jars, so to our story again.

A few days had passed since the writer had visited the editorial rooms of the Boston Post to obtain a letter from Colonel Greene to quiet certain misapprehensions. It was time to call and see if the letter had been written; and upon this errand he again entered that establishment, and found the Colonel himself in the chair editorial.

"Sit down, Mr. Gilmore," said he. "My son gave me your prospectus, and I am much pleased with your idea."

"I am very glad to hear it, Colonel," responded the visitor.

"You desire to have an indorsement of your plan in the form of a letter from me?"

"Yes, sir," was the reply.

"I have written something which may answer your purpose. Perhaps I had better read it for you, to see if it is what you require," said the Colonel, opening it and reading the following eloquent letter:—

OFFICE OF THE POST,  
BOSTON, 1st January, 1869.

P. S. GILMORE, Esq.

DEAR SIR,—Miriam's songs, after the passage of the Red Sea, were not a more appropriate rejoicing than would be a National Musical Jubilee in commemoration of the passage of our country over the Red Sea of civil strife. It is emphatically a *National Jubilee* you propose, in which every American, North and South, East and West, can cordially unite with heart and soul in offering thanks, as angels do praise, that deadly strife has ceased, that kindness has supplanted animosity, concord dissension, and that we are all once more equally devoted to that Constitutional Government which promises impartial protection to every being within the broad scope of its acknowl-

edged authority. In this offering there is to be heard no jarring note, no sound of reproach for the past, but a mighty people are to unite in a grand anthem of gratitude to God for the release he has granted his children from those passions which, like demons, were rending them. The conception is sublime, fraught with a holy purpose, and calculated to bring into sweet harmony sentiments and aspirations truly AMERICAN.

May the whole country, my dear sir, correctly appreciate your noble efforts, and reward them with a success that will distinguish you as a public benefactor.

With kind regards,

Your obedient servant,

CHARLES G. GREENE.

No language can express the feelings of gratification, of rapture, with which the projector listened to the reading of this inspiring letter. He would not have valued a subscription of twenty thousand dollars to his cause, even in its darkest hours, as highly as he did this eloquent indorsement of his plan. It seemed to him as if the sentiments it embodied flowed directly from the nation's heart, and were inspired by the purest patriotism. It was, it is indeed, a *national* letter, and will ever be treasured by him for whom it was written as containing the loftiest expression of statesmanlike feeling that could have sprung from the brain of any man of the time. Speak not of party or politics to one who can write such a letter! He towers above all such petty considerations as the Alps tower above the Pyramids, and his name will be as enduring in history as these great works of nature and man. If he will take office, give him the highest in the land, for he will do it honor. But place him where you will in the body politic, he will be as a light to the feet and a guide to the mind. The ruling power of the nation, the unshackled press, well may point to him with pride, and say, "He belongs to

us." Ay, and while such men belong to the press it will be the ruling power, leading men into higher and nobler ways of thought and action, and demonstrating that "the pen is mightier than the sword."

Good by, my dear sir; may the sweetest of music gladden your heart in all your walks and ways in this world of fleeting joys; and when you depart from it, may the song of the seraphim greet you in your upward flight and fill your soul with everlasting bliss!

The press still continued to throw out significant hints that set all the community inquiring for particulars, thus preparing the public mind for the full announcement. The journals of January 4th contained such passages as these:—

From the Boston Journal.

During the present week we shall be able to lay before our readers the details of the musical event which has been alluded to by the press. We are quite sure that the magnitude of the enterprise will at first surprise and then elicit the support of every lover of music in New England.

From the Boston Advertiser.

We are authorized to announce that full particulars of the great musical festival will be made public next Wednesday morning. In the mean time there is no danger that the public expectation will be raised too high.

From the Boston Post.

WHAT IS IT?—Everybody is inquiring what the great musical event is to be,—and where? We are glad to state that the particulars will be given to the public on Wednesday. It is certain to be the most stupendous and complete undertaking that has ever taken place. Stand from under!

Which the papers of the next day followed up with this further instalment:—

From the Boston Traveller.

We shall have a few words to say to-morrow on the forthcoming musical event, the magnitude of which will be certain to startle the community.

From the Boston Transcript.

The programme of the contemplated musical festival to be held in Boston in June will be published to-morrow. It is expected that President Grant will arrange his Eastern tour so as to attend this National Peace Jubilee.

From the Boston Post.

A MUSICAL PEACE FESTIVAL. — Boston is to be the scene of a grand Musical Festival next June, to be held in commemoration of the return of peace to the country. An array of talent will be presented without a parallel in any similar combination yet presented to the American people. The idea is to give the largest, freest, most eloquent expression to the sentiment of *the* hour of which an immense concourse of delighted people, the speech of gifted men, and the harmonies of music are all together capable. The execution of such a plan, in the true spirit of its happy conception, will make 1869 an *Annus Mirabilis*, and long distinguish the city that enthusiastically lends itself to so fitting a popular ceremonial. The advent of peace to a great nation, after having been for years rent by feuds and wounded by war, certainly deserves all the manifestations of a grateful joy with which it must inspire every heart. To what instrument of expression do hearts thus moved turn with such readiness as to music, with its pæans of triumph, its patriotic melodies, its cadences of sorrow for the noble dead, its swelling strains of hope, and its diffusing influences of revived and renewed fraternity?

While securing valuable letters and indorsements, it was still necessary to keep strengthening the pecuniary foundation of the enterprise. Though letters from leading men and high officials were next in importance, yet the only sure foundation on which the "Temple of Peace" could be reared was *money*! Who would subscribe another thousand dollars?

The projector had a sort of presentiment that the

firm of Chickering and Sons, the world-renowned piano-forte manufacturers, would be sure to take a prominent part in aiding his musical scheme. Their contributions, either in money or of one of their magnificent instruments, are never withheld from any worthy enterprise.

Turning this over in his mind, the missionary directed his footsteps towards the office of the late Colonel Thomas E. Chickering, a whole-souled member of that flourishing house.

After explaining to him the mystery to which the papers were alluding, and showing the progress already made, he saw the matter in the right light, and without hesitation joined the advance guard by placing the firm of Chickering and Sons upon the list for the sum of one thousand dollars.

This success encouraged the fortunate solicitor to make an effort in another direction. He knew Mr. Frank Wrisley, one of the proprietors of the long-established and well-known Tremont and Revere Houses. He is always liberal; why not give him a call? "I'll try him, anyhow," said Mr. Gilmore, stepping into the office of the Tremont House.

"Mr. Wrisley," said the Jubilee enthusiast, "I have not called to pay you the few hundred dollars for which you hold me responsible" (Mr. Gilmore had become responsible for the board of some artists whom he desired to aid, and was afterwards obliged to pay their bills); "we will settle that some other time; but I have called to ask you to subscribe to a musical enterprise of formidable proportions. Here is the prospectus. Give it a glance, if you have not time to read it through, and permit me to suggest that you contribute a thousand dollars in aid of the undertaking."

"Quite a modest figure," pleasantly replied Mr.

Wrisley; "but as I would prefer to consult with my partners first, you may leave the prospectus and drop in again for an answer."

The result was what might have been expected of these liberal and enterprising gentlemen. Messrs. Wrisley, Wetherbee, & Co. subscribed one thousand dollars.

Having struck this rich vein,—altogether too rich to last long,—the projector would have continued working it but for its sudden exhaustion. If there were any more big nuggets they were not to be found just then. The thousand-dollar contributions were becoming like angels' visits, few and far between. Therefore he turned his attention to gentlemen of "letters" again, as the public were becoming extremely anxious to have the mystery cleared up.

The mayor of a city stands as the representative of the thousands, or the tens or hundreds of thousands, who may place him in the municipal chair. It is his duty not only to execute the laws, but to propose measures of public utility from time to time, and lead in all great enterprises that may redound to the prosperity of the municipality. It is a proud position to occupy, particularly in such a city as Boston, where its social refinement, and the advanced condition of all that is elevating and ennobling in art and literature and science, would necessarily demand that none but gentlemen of the highest ability and accomplishments should be called to fill the chief executive office.

Fortunately for Boston the occupants of this office have generally been men of the right stamp, who did honor to themselves and to the city; and at this time she was represented by one of her noblest sons, the Hon. Nathaniel B. Shurtleff, a lineal descendant of

the Pilgrim Fathers who first set foot on Plymouth Rock.

From the date of their landing from the Mayflower up to the present day, nothing had taken place in the musical history of the land, or in the way of a national or any other celebration, that would so indelibly mark the era of its occurrence as the proposed Jubilee. It would be one of the things to be remembered in all coming time, — one of the “Boston notions” that would distinguish her above all other cities.

For this reason it was thought that those who held high office in the city and State would not withhold such assistance as they might be able to render, when they considered the fact that so remarkable an event would ever remain associated with the period of their respective administrations.

With these impressions the writer called at the Mayor's office in the City Hall, and upon being ushered into the presence of his Honor, the plan was laid before him.

He read and he questioned; he looked and he listened; and there is no doubt whatever that he was not only surprised, but astonished. There was no time to be lost, and Mr. Gilmore made the most respectful but persistent efforts to obtain a letter of approval on the spot. But the prudent Mayor of Boston was in no hurry to sign a document in favor of an undertaking that proposed to set the whole nation singing “Hail Columbia!” without knowing the why and the wherefore. He liked the idea very much; appreciated the necessity for immediate action; would study the prospectus, and give his opinion at the earliest possible moment.

The following beautiful letter was the result of his reflections: —



MAYOR'S OFFICE, CITY HALL,  
BOSTON, January 2, 1869.

P. S. GILMORE, Esq.

DEAR SIR, — The plan which you have originated for a great National Peace Jubilee to be held in this city during the coming summer, after mature deliberation, strikes me most favorably. Our dear country, which of late has suffered so much from the saddening effects of domestic strife, ought to rejoice most fervently in the delightful thought of peace and the restoration of our ancient harmony and friendships to all the sons of our glorious Union.

This celebration, if carried out in the manner which you represent, — and of that I have no doubt, — will strike the most harmonious chord of human nature, even of those who, like myself, have no pretensions to a knowledge of the divine science of Music. In your well-devised and extraordinary undertaking you have my best wishes for success, and the fullest assurance of my most hearty co-operation.

Very respectfully yours,

NATHANIEL B. SHURTLEFF.

Was there any other gentleman whose written approval would increase the force of the fact that the Peace Jubilee idea deserved support, and was worthy of even the nation's recognition?

After some consideration the projector saw that, having obtained the indorsement of one of the most honored and brilliant leaders of one political party, Colonel Charles G. Greene, it would be highly necessary to procure the indorsement of a leader in the other party of equally distinguished ability and influence.

Who was the man? He thought of many who had done yeoman service by voice and pen during the late conflict, and whose advocacy of his cause would give it great strength. But there was one to whom loyalty and patriotism pointed as possessing more of the qualities of a statesman and successful man of business than

any one he knew, — and that man was the Hon. Alexander H. Rice, late member of Congress. His eloquence in the national legislature had drawn all ears and fired all hearts with his noble enthusiasm in the cause of freedom and union in the gloomy days preceding the rebellion, and throughout the great struggle he had been among the foremost in sustaining the government. He was calm and dignified in the hour of debate. When the hot words of others were scorching the air like flying missiles of hate, his words of wisdom turned back the dark waves of passion into the steady current of Christian patriotism. He was patient and forbearing until forbearance ceased to be a virtue; but when the flood-gates of his soul were opened his powerful eloquence swept away every opposing obstacle. He rose with the occasion, was the man for the hour. A truly loyal, brave, and uncompromising defender of the nation against every foe within or without that dare assail it.

To secure the good-will of Mr. Rice, therefore, was the present duty of the projector; and calling at his office he found him quietly seated reading the Congressional doings of the day.

From the hints already thrown out by the press, and from general rumor, Mr. Rice, with his far-reaching and comprehensive foresight, already felt that some very important event was about dawning upon Boston and the country; and when he saw the musical man enter his office he felt that the bearer of despatches in relation to the "great mystery" had arrived.

With his intuitive perception it did not take Mr. Rice long to comprehend the character, the object, and the magnitude of the proposed Peace Festival. After a careful reading of the prospectus he expressed

the warmest approval of the idea, and asked its author to remain for his written opinion.

The following letter bears the impress of his clear mind, and proved to be one of the strongest supports with which the projector could have fortified his position : —

Boston, January 4, 1869.

P. S. GILMORE, Esq.

MY DEAR SIR, — I have been much interested in learning the particulars of the Grand Musical Peace Festival, originated and proposed by you, to take place in this city in June next.

Of your ability to bring it to a successful consummation, if properly supported, I have no doubt whatever ; and if carried out on the scale upon which it has been projected, it will be one of the grandest public entertainments possible, and one of the sublimest musical festivals of any age or country.

Nothing could more fitly inaugurate that era of peace and national harmony which we hope may hereafter prevail, than the great combination of instruments and the grand chorus of twenty thousand voices which you propose, joined with the chiming of festal bells, and the merry salvos of that artillery which was but lately so terrible in our fraternal strife.

The occasion would be one of national and historic importance ; and I heartily wish you the complete success which alone can reward your enterprise and perseverance in so vast and unique an undertaking.

I am, dear sir,

Very truly your friend,

ALEXANDER H. RICE.

While Mr. Rice was writing the above strong and stirring letter it never occurred to him that he would, at a later day, be called upon to fill the most prominent position in connection with the enterprise, — that of President of the National Peace Jubilee Association, — and also to perform a most important part in the programme of exercises, that of delivering the address upon the restoration of the Union and the blessings

of Peace throughout the land. In each position he acquitted himself not only to the great satisfaction of his audience and all concerned, but in such manner as to bring honor upon himself and the occasion, upon the city of Boston and the whole country. The record of his labors and his success in these responsible positions in connection with the Jubilee will appear hereafter.

Oh! what was to be done? Mr. Gilmore had heard that some of the enterprising correspondents of the New York press were in possession of all the facts of the Jubilee, that the news would be out in New York before it was announced in Boston, and perhaps those terrible editors would blow the whole thing sky high. He remembered that he had once very narrowly escaped being heralded as a lunatic in New York, while making an effort to have the Peace Jubilee take place in that city. Ever since then he had kept a sharp eye upon the "Gothamites"; and now, while he was preparing a broadside that would make their ears ring, he wished to avoid any premature explosion. After he had let go his heavy artillery, he expected to hear some terrific howling, but it would be too late; and he felt satisfied that even the unmerciful giant-scribes of New York would be compelled to surrender in good time and join in the general *feu de joie*.

Who were these dangerous marplots? Where were they to be found? Detachments were sent out to scour the city, and at length they were discovered in the very act of sending off their surreptitious messages. The seals were broken, and when the contents fell under the eye of the Jubilee-man he was astounded. Every feature of the stupendous "Boston notion"—already monstrous in its proportions—was so magnified and distorted that all creation would

have been terrified in anticipation of such a scream from the American eagle; and the metropolitan yell in advance would have reduced the *bona fide* Boston hooray to the comparison of sounding a penny-whistle after the screech of a locomotive. The consequences of such a catastrophe would have proved fatal to the feast of Peace and Harmony which was being so carefully prepared for the delectation of the nation.

The projector explained the position of affairs to the alarming news-purveyors, and begged off for a few days. Appreciating the delicacy and danger of the "situation," they magnanimously agreed to "tone down" to the "little idea" itself, and to suppress despatches for a day or two longer, that the plans might be more fully matured. But it was deemed prudent to watch them very closely. To seize the hand in the very act of drawing the lanyard was a bold proceeding, and you might be sure they would get their guns off at the first opportunity. O, what a lucky escape for the cause and the projector that they were discovered and held back at such a critical moment! He shuddered to think of it. But all was safe for the present, and immediate destruction prevented.

The greatest despatch was now used to complete arrangements. Mr. Gilmore had been quite successful in obtaining both subscriptions and letters the last few days. What other indorsements were necessary? Had he not sufficient for every purpose?

"No, no," answered the inward prompter; the gubernatorial voice of Massachusetts must be heard. Without that the announcement would be incomplete. The Old Bay State must sound her clarion call. Whatever she says is right will be done; the whole nation will accept her leadership, and smoke the pipe or sing the song of "Peace" with her. Away,

then, to the State House to call upon her distinguished son, Governor Alexander H. Bullock, who so ably fills the chair once occupied by such men of mark as John Hancock, Samuel Adams, Levi Lincoln, John Davis, Edward Everett, and by his immediate predecessor, the great-hearted John A. Andrew.

"The Governor is very busy preparing his farewell address," said a polite page as Mr. Gilmore asked for admission to his room, "but I guess he will see you. I will go and inquire."

The page returns with an invitation to walk in, and the applicant at once presented himself before his Excellency.

"Governor, I am very sorry to trespass upon you now, when your time is so precious; but my story is short and can be told in a few moments."

"I think I know your business," replied the Governor; "you desire to say something about the great Musical Festival to which the papers have been alluding for some days."

How he knew the man of this mystery was before him, unless he had heard of the matter through private sources, rather puzzled his petitioner, who replied: "Yes, sir; and I have come to ask some indorsement from you to add strength to the cause."

"The pressure of duty upon me at present," said his Excellency, "should prevent even this interview; but I am disposed to do anything in my power to help you. If you will call at my rooms at the Tremont House, say at five o'clock," — it was then about eleven, A. M., — "I shall by that time acquaint myself with the particulars of your prospectus, and place my name to such a document as will be satisfactory to you. From what I have heard already about the project, there is no danger of too much being said in its favor."

This was glorious; and admission to the Governor's presence at this moment, when he was literally covered with documents, and the evidences of his busy pen were lying thick about him, was indeed a compliment which the visitor did not fail to appreciate.

Mr. Gilmore retired with the feeling that Americans generally had a wonderful power for despatching business, and possessed greater administrative ability, quicker and clearer comprehension, and entertained broader views of men and things, and were better qualified to govern or to be governed, than any other people upon the face of the earth.

While his thoughts were thus employed the projector was hastening his steps towards the residence of that true Christian gentleman, Lieutenant-Governor Claflin, whose door-bell he rang with such force as to imply that some one was in great haste to gain admission.

"Is the Governor in?"

"Ah, walk in, Mr. Gilmore. Yes, he is; but he is very busy preparing his inaugural, and he has refused to see many callers to-day. There are a number of gentlemen waiting to see him now, and I'm afraid your chances are very small. You know he is to succeed Governor Bullock in a few days, and his time is very much occupied in making the necessary preparations."

"Well," replied the interrogator, whose case was not like that of an office-seeker, "my business will not detain him long; I must see him for a moment if possible. Go and see if I can be admitted."

Private Secretary, Colonel Charles H. Taylor, speaks from above: "Walk up, Mr. Gilmore; the Governor will see you."

"Governor, it is too bad," said the fresh arrival, "to interrupt you now, when every moment of your time is so valuable; but I will make known my business in the fewest words possible."

Upon hearing a little of the marvellous tale, his Excellency's features, which at first wore an expression of fatigue, now softened, and the light of a pleasant smile irradiated his honest countenance. He became so interested that, notwithstanding the pressure of callers and of business, he took the prospectus and read it through from beginning to end.

As he finished he asked, "Well, Mr. Gilmore, what do you desire I should do for you?"

"My dear sir," responded the writer, "there is just one thing you can do that will strike the right chord. I have a number of letters from eminent gentlemen highly indorsing the plan, and Governor Bullock is to give me another at five o'clock. As I do not wish to put you to the trouble of writing a long letter in your present press of business, permit me to suggest—and you may write it in the fewest words possible,—that, to show your feelings and appreciation of the proposed national celebration, you authorize your name to be placed upon the subscription-list for—well, whatever amount you may see fit to subscribe. That kind of music will have the right ring when all the letters appear, as they will, in to-morrow's papers."

The Governor smiled audibly; he probably thought it a bold stroke to offer to let him off with a short letter, simply by his subscribing a thousand dollars or so towards the undertaking!

His Excellency took the hint, nevertheless, as the following communication, received from him shortly after, proves.

BOSTON, January 5, 1869.

P. S. GILMORE, Esq.

DEAR SIR, — I have received a copy of your circular, in which is proposed "a National Peace Jubilee and Musical Festival, to commemorate the restoration of peace and union throughout the land." Inasmuch as music inspired our soldiers in the late



war in their weary marches and on hard-fought battle-fields, and was withal a valuable auxiliary in securing our victories, I think "the restoration of peace and union" could be celebrated in no more appropriate manner, and I very willingly add my name to the list of subscribers.

I am yours truly,

WILLIAM CLAFLIN.

The paragraphs thrown out by the Boston press had been extensively copied by the papers throughout the country, and everybody was on the *qui vive* to know more about what was to happen.

"To-morrow they shall know it. All these letters and the prospectus will appear in every paper in Boston," said the projector to himself, as he rushed along in the direction of the Tremont House to receive Governor Bullock's letter.

"Ah, here you are, Mr. Gilmore, just to the minute," said his Excellency, looking at his watch. "All ready but my signature." The Governor commenced reading as follows:—

COMMONWEALTH OF MASSACHUSETTS,  
EXECUTIVE DEPARTMENT, BOSTON, January 5, 1869.

P. S. GILMORE, Esq.

DEAR SIR,—I have read with great satisfaction your prospectus for a national musical demonstration to take place in the city of Boston in June next, to celebrate the return of peace and the restoration of the Union.

The time is wisely chosen,—during the week in which occurs the anniversary of that great battle fought by our fathers, which, in its results, demonstrated the power and capacity of the Colonies to secure their independence.

The occasion is auspicious also from the fact that by that time the administration of the government, after years of disastrous war, will have been successfully inaugurated under the direction of that wise, prudent, and sagacious General to whose energy and skill the country is so largely indebted for its preservation.

I cannot doubt that the occasion itself, and the sympathy which the announcement of such a demonstration will create throughout the country, will secure for it the approval and co-operation of all the people.

Such an assemblage as you propose may do very much toward alleviating the sufferings of the widows and orphans of those who died that the Union might live, and at the same time strengthen the bonds of peace, friendship, and good-will which, I trust, will forever combine in our National Unity.

The announcement of your impressive and well-conceived project will strike a national chord that should thrill in every heart.

With my best wishes for your success and with assurance of my warmest sympathy in your laudable and patriotic undertaking,

I remain very truly yours,

ALEXANDER H. BULLOCK.

"Splendid, sir," said the visitor, delighted to see affixed a name that would convince the nation that Massachusetts was all right on the Peace Jubilee.

"Now," said the overjoyed traveller to himself as he left the Governor's room, "what more do I want in the way of indorsement? Here are letters which speak the voice of Boston and of Massachusetts, of politics, business, and art! Are they not sufficient to satisfy the whole country of the feasibility and appropriateness of this great Festival? Do I need another word to start with?"

"Yes, there is just one more indorsement that I do need,—a letter, a blessing upon the undertaking, from some eminent clergyman. O for a word of inspiration from the warm heart of some great Christian hero,—some devout man of God who not only points to heaven, but leads the way!"

"It is too late; there is not a moment to spare."

O, what a sad commentary upon our busy lives! What should come first comes last, and often not at

all. But when — through the aid of the press and the purse — all doubt is removed, and the great Jubilee becomes a fact, then shall they who are now thought of *last* be the *first* called to consecrate the Temple of Peace with holy prayer.

Where man's work ends God's begins. The pulpit, the press, and the purse, are the trinity of spiritual, intellectual, and materialistic forces that carry forward the great work of civilization. Combined they can accomplish anything in the power of man to accomplish. With their aid, if God so wills, a *Universal Jubilee of Peace* may at no far-distant day bring all nations together in a grand festival of joy.

The "press" are calling for "copy"; they feel a little annoyed that it has not been furnished earlier; but that was impossible. Here it is, gentlemen, — the prospectus and all the letters. May Heaven reward you for the friendly and honorable part you have acted in withholding from the public the particulars of the Jubilee until all that could be done has been done to create a favorable impression! Let the people to-morrow morning be roused by the discharge of the whole broadside through your columns, and may every city and State in the Union catch up the echo, until all hearts shall beat in unison with the watchwords of this great musical gathering, —

### Peace and Union.

On the following day the "great mystery" was unravelled; the prospectus and all the letters of indorsement appeared in the Boston papers and created a great sensation. Here follows the prospectus in full, as near like the original typographically as space will permit, and retaining all the distinctive features of that well-conned document.



GREAT  
**NATIONAL PEACE JUBILEE**  
AND  
**Musical Festival,**

TO BE HELD  
IN THE CITY OF BOSTON,  
On Tuesday, Wednesday, and Thursday,  
June 15, 16, and 17, 1869,

TO COMMEMORATE  
**THE RESTORATION OF PEACE AND UNION**  
**THROUGHOUT THE LAND.**

---

This most important event in American History to be celebrated by the grandest  
outpouring of

**National, Patriotic, and Sublime Music**

EVER HEARD UPON THE AMERICAN CONTINENT.

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THE PRESIDENT OF THE UNITED STATES, MEMBERS OF HIS CABINET,  
MEMBERS OF CONGRESS, HEADS OF DEPARTMENTS,  
AND THE GOVERNORS OF ALL THE STATES,  
TO BE INVITED.

Also,

THE REPRESENTATIVES OF FOREIGN GOVERNMENTS AT WASHINGTON, AND MANY  
OTHER DISTINGUISHED GUESTS FROM ALL PARTS OF  
THE COUNTRY AND ABROAD.

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**AN IMMENSE COLISEUM,**

Capable of accommodating Fifty Thousand Persons, to be erected especially for  
this occasion, to be

**MAGNIFICENTLY DECORATED,**

Historically Emblematic of State and National Progress since the  
Formation of the Union.

# Prospectus of the Programme.

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FIRST DAY.

• TUESDAY, JUNE 15, 1869.

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THE FESTIVAL TO BE INAUGURATED AT NOON ON THE FIRST DAY BY

**Prayer,**

And the Delivery of ADDRESSES welcoming all distinguished guests and visitors to Boston and to Massachusetts

ALSO,

**A CONGRATULATORY ADDRESS**

**ON THE RESTORATION OF PEACE AND UNION THROUGHOUT THE LAND.**

TO BE FOLLOWED BY A

**Grand National Concert,**

THE PRINCIPAL FEATURES OF WHICH WILL BE A

**GREAT CHORUS OF TWENTY THOUSAND VOICES,**

SELECTED FROM THE SCHOOLS OF BOSTON AND ITS VICINITY,

**WHO WILL SING NATIONAL AIRS AND HYMNS OF PEACE,**

ACCOMPANIED BY A GRAND ORCHESTRA OF

**ONE THOUSAND MUSICIANS,**

INCLUDING ALL THE LEADING BANDS AND BEST PERFORMERS IN THE UNITED STATES, WITH  
THE ADDITIONAL ACCOMPANYING EFFECTS OF

**Artillery and Infantry Firing, Chiming of Bells, etc.**

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The following description of the manner in which the several pieces selected for this Concert will be performed may serve to give some idea of the grand effect to be produced:—

THE PROGRAMME WILL OPEN WITH

**THE NATIONAL ANTHEM,—“HAIL COLUMBIA,”**

WHICH WILL BE RENDERED IN THE FOLLOWING MANNER:

**SYMPHONY,—HAIL COLUMBIA,** once through by the Full Band of One Thousand Performers.

**1st VERSE,—** Full Band of One Thousand Performers, and Grand Chorus of Twenty Thousand Voices.

**2d VERSE,—** Full Band, Grand Chorus, and Chiming of all the Bells in the City.

**3d and LAST VERSE,—** Full Band of One Thousand, Grand Chorus of Twenty Thousand, Bells Chiming, Drums Rolling, Infantry Firing, and Cannon pealing in the distance, in exact time with the Music.

**NOTE.—** The Bells will be rung and the Cannon fired by electricity from the Music Stand.

**Several Pieces upon the Programme, including the National Airs of England, France, Russia, Prussia, Austria, and other nations, will be performed with similar Grand Effects.**

**SECOND DAY.**

**WEDNESDAY, JUNE 16, 1869.**

**GRAND CLASSICAL PROGRAMME . . . SYMPHONY AND ORATORIO.**

THE PROGRAMME WILL OPEN WITH

**WAGNER'S OVERTURE TO TANNHAUSER,**  
BY THE FULL BAND OF ONE THOUSAND PERFORMERS.

**ALL THE MUSICAL SOCIETIES IN NEW ENGLAND**

AND ELSEWHERE AVAILABLE TO BE UNITED,

**FORMING THE GREATEST ORATORIO CHORUS EVER ASSEMBLED,  
EITHER IN EUROPE OR AMERICA.**

The following majestic Selections from the great Oratorios will be produced by the entire Chorus,  
with accompaniments by the

**GRAND ORCHESTRA OF ONE THOUSAND PERFORMERS :**

The Heavens are telling the Glory of God. *From Haydn's Creation.*

See the Conquering Hero comes. *From Handel's Judas Maccabaeus.*

The Hallelujah Chorus. *From Handel's Messiah.*

Thanks be to God. *From Mendelssohn's Elijah.*

**Beethoven's Greatest Work, The Ninth Symphony,**  
WILL BE PRODUCED IN ITS GRANDEST FORM.

This, the greatest Vocal and Instrumental Concert ever given in any part of the world, will

**CONCLUDE WITH ROSSINI'S OVERTURE TO WILLIAM TELL,**  
PERFORMED BY THE FULL ORCHESTRA OF ONE THOUSAND INSTRUMENTALISTS.

**THIRD DAY.**

**THURSDAY, JUNE 17, 1869.**

**Anniversary of the Battle of Bunker Hill. . . Patriotic and Military Programme.**

**GRAND CONCERT FOR THE MULTITUDE.**

The musical exercises to be preceded by an appropriate HISTORICAL ADDRESS in honor of the day, to  
be followed by a Choice Programme of Popular and Familiar Music.

THE SELECTIONS WILL INCLUDE

**AUBER'S OVERTURE TO FRA DIAVOLO.**

Arranged for Grand Orchestra of One Thousand Performers. Fifty Trumpeters  
performing the solo part usually played by one Trumpet.

THE FAVORITE SCENA FROM IL TROVATORE, INTRODUCING

**VERDI'S ANVIL CHORUS,**

Will be brought out with Grand Chorus, Full Band of One Thousand Performers,  
One Hundred Anvils, several Drum Corps,  
Artillery, Bells, &c.

THE PROGRAMME WILL ALSO INCLUDE

**A GRAND PEACE MARCH,**

Composed expressly for this occasion, and Dedicated to the People of America  
by an eminent European Author.

THE PEACE JUBILEE WILL CLOSE ON THE EVENING OF THE  
17th OF JUNE BY A  
**Grand Festive Entertainment,**  
WITH MUSIC BY THE FULL BAND.  
*(The particulars of which will be announced hereafter.)*

For this occasion the seats will be removed from the great Parquet of the Coliseum, thereby giving an opportunity for an interchange of congratulations and friendly greetings, and of bringing to a happy close the most imposing musical ceremonies and one of the grandest National Gatherings that has ever adorned the pages of History.

The scale upon which it is proposed to carry out this festival will represent in its magnitude and splendor the greatest cause for National rejoicing that the American people have ever been called upon to celebrate, namely:

**THE RESTORATION OF PEACE AND UNION  
THROUGHOUT THE LAND.**

It will bring together in fraternal greeting the leading men of the nation, and people from all parts of the land, and, aside from its significance as

**The First Grand National Reunion**  
SINCE THE CLOSE OF THE WAR,  
IT WILL BE THE GREATEST  
**Feast of Sublime and Inspiring Harmony**  
THAT HAS EVER BEEN HEARD IN ANY PART OF THE WORLD.

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**SUBSCRIPTION SEASON TICKET,**  
Admitting Three to all Concerts and other Entertainments throughout the  
Festival,  
**ONE HUNDRED DOLLARS.**

Fifteen Hundred Subscribers will secure the entire fulfilment of the undertaking.

Subscribers for Season Tickets will be entitled to a first choice of Reserved Seats.

Subscription Books may now be found at the Principal Hotels, and also in several prominent Mercantile Houses, representing various branches of business in Boston.

No moneys to be collected until the necessary number of Subscribers are obtained and Committees organized, and then only through agents appointed by the Subscription and Finance Committee.

Popular Prices (according to location of seats), for single admission to each entertainment, will be fixed as soon as a sufficient number of Season Tickets are subscribed for to guarantee the success of the Festival.

The interior of the great COLISEUM will be magnificently decorated, and will be arranged as a Parquet, Parquet Circle, Balcony, Dress Circle, and Promenade Gallery, and will contain seats for FIFTY THOUSAND PERSONS.

Information concerning Special Railroad Arrangements, and Full Particulars of all Ceremonies, Entertainments, and Festivities, connected with this NATIONAL PEACE JUBILEE, will be made known in due time.

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**DISPOSITION OF THE PROFITS.**

The entire profits arising from this NATIONAL PEACE FESTIVAL to be distributed among all the Cities and Towns throughout the Country, for the relief of the distressed Widows and Orphans of those who fell during the Rebellion.

The sum given to each City or Town to be in proportion to the number of SEASON TICKETS subscribed for by the people of—or in the name of—each place. Each Season Ticket will entitle the City or Town to which it is credited to one share in the entire profits.

At the close of the Festival a full list of the names of Subscribers and of the Cities and Towns for which they have subscribed, together with the amounts to be given to each City and Town, will be published for the information of Subscribers and the Public.

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Several of the ablest members of the Musical Profession, as also many gentlemen deeply interested in the advancement of the art, have expressed their hearty willingness to do all in their power for the success of this undertaking. It is now respectfully submitted by the Projector, P. S. GILMORE, for the consideration of the Public, more especially the MERCHANTS AND CITIZENS OF BOSTON. With their indorsement, the restoration of Peace and Union will be celebrated by

**The Grandest Musical Demonstration that the World  
has ever known.**

As the projector had anticipated, the announcement struck a chord that vibrated from Maine to California. The prospectus was copied by most all the leading journals in the country, and as a general thing commented upon with great favor. The following extracts will show the warm interest of the Boston press in spreading abroad the particulars of the enterprise:—

From the Boston Post.

. . . . This Musical Festival it is intended to make the event of this eventful time by crowning with its rich and splendid gifts the great work that has been accomplished for Union and Peace. The plan is in able hands, and, with the ready and generous support of the citizens of Boston, will be wrought out in a glorious success. The most distinguished men of the land are to be invited to participate in the ceremonies, which will continue for three days. The masters of music are to be assembled to lead, direct, and fill out the measure of the plan. A grand Coliseum is to be erected on the Common, capable of sheltering many thousands of people. Singing, speaking, the music of monster bands, the chiming of bells, the roar of responsive cannon, military displays, and the freest manifestations of popular joy will, in unison, give voice to the pervading, inspiring sentiment of the hour, and furnish a timely starting-point for the nation on its new career of peace and prosperity. This is not to be merely a local affair; its aim is national and its spirit that of the largest patriotism. Boston will offer the people of the whole country the warmest welcome as they assemble here in June to celebrate with them the return of Peace. It is intended to make all who are present of one heart and one mind on the subject which calls them together.

From the Boston Advertiser.

In accordance with previous announcement we lay before our readers this morning the full plan of the project for an extraordinary Musical Festival to take place in this city next June. Compared with any similar undertaking in the history of the world, the boldness of its conception and the magnitude of its proportions must certainly be deemed surprising. When we say that the immense cost of the demonstration has been closely calculated, and all the laborious details necessary to its successful con-



summation fully considered and attended to, we pay but a deserved compliment to the courage, executive skill, and indomitable zeal of its projector, Mr. P. S. Gilmore.

•  
From the Boston Transcript.

THE GREAT NATIONAL PEACE JUBILEE. — The programme for this proposed gigantic celebration, so far as the details have been settled, will be found upon our first page. It is the result of long and patient thought and inquiry on the part of its projector, who has a genius for devising and a practical talent for executing novel and large enterprises. His undertaking, in the present instance, is meeting with favor and liberal support; and if the community continue to aid it, as they have begun to do — of which there can be no doubt — it will cease in a few days to be at all a doubtful experiment. Indeed, it would be entirely safe to speak of the project now as one sure to be carried through. Of one thing the public may be certain, — the ground has been carefully surveyed, the scheme has been wrought out with the nicest calculations; and with the adequate co-operation that will not be withheld, Boston may early next summer witness a scene never surpassed by any like festival anywhere. The season selected for it is most appropriate, and the prospect a fair one that perfect days in June will find Boston Common the centre of attraction for thousands upon thousands.

From the Boston Traveller.

All the arrangements for Mr. Gilmore's great National Musical Festival are going on swimmingly. The undertaking is a most gigantic one, but we are certain that it will be successfully consummated. By the way, there appears to be a misunderstanding on the part of the press of other cities in regard to the matter of subscriptions, and it is stated in several journals that the full number of fifteen hundred subscriptions at one hundred dollars each, which is necessary to insure the complete success of the project, have been already obtained. Such is not the case. Although Mr. Gilmore is receiving all the encouragement he could expect, and though our merchants and others are responding most liberally, yet, inasmuch as the subscription books have only just been opened, it is unreasonable to suppose that in that brief space of time all the subscriptions would, or indeed could, be taken up. But the number of subscribers is not to be confined to fifteen hundred. We hope to see it swell up to fifteen thousand

and upwards, and before the time arrives for the commencement of the Festival, we believe the subscriptions will reach that figure. The object for which the Festival is given is indeed a noble one, and we are certain the response of our citizens will be as great as the object is praiseworthy. To relieve the distressed is at all times commendable, but when we know that the profits arising from this gigantic scheme will be given for the relief of the distresses of the widows and orphans of those to whom we are indebted for the permanency and restoration of the Union, the commendation bestowed upon the enterprise should be unstinted. There is not a city or town in the country but should have its representatives among the subscribers. The Festival must be a success. But of that there can be no question, for success is as certain as to-morrow's sun. The press of the country can do its share in contributing to this success, and we trust it will give the Festival all that encouragement it so richly merits.

From the Saturday Evening Gazette.

We freely give two columns of our space to-day to Mr. Gilmore's programme of the ceremonies which are to attend the celebration of the great Peace Jubilee in this city next June. The public are deeply interested in this matter, and we wish to give them an opportunity to examine it in all its details. The plan has been carefully matured; Mr. Gilmore has spent much thought and labor on it during the past year, and has received the warmest encouragement from some of our best men in business and professional life. His enthusiasm on the subject seems to have communicated itself to all classes of our community, and we have every reason to think that the anticipations regarding it will be fully realized.

From the Boston Sunday Times.

**THE PEACE JUBILEE.** — We show our faith in the success of the movement for the grand musical celebration in this city next June, by giving, free of charge to the managers, two of our most valuable columns for the publication of the programme. It is not for the citizens of Boston to ask each other "Will it succeed?" but they should go to work at once to make it succeed. The hearty manner in which the proposition has been received by our most prominent business men, from whom subscriptions have been pouring in, as well as the cordial co-operation promised from every musician of note, leave scarcely a doubt as to the consummation of the plans thus far inaugurated. Mr. Gilmore has been untiring

in his efforts, and has already accomplished marvels in executing details which required the head of a commanding general. Let all our public-spirited citizens come forward *at once* with their subscriptions, and they will help confer not only honor upon Boston, but will add to its material prosperity to a degree which a superficial view of the proposed enterprise would scarcely cause them to credit. Should the Festival occur at the time appointed, the presence of General Grant and the most distinguished men of the nation can be counted on with certainty.

From the Boston Sunday Herald.

**THE MAMMOTH MUSICAL FESTIVAL.**—It will doubtless be a source of satisfaction to the community not only of Boston, but of all New England, if not of the whole country, to learn that the arrangements for the grand Musical Festival to be given in June next, in honor of the restoration of peace, are progressing most favorably. The magnitude and boldness of the enterprise are such that it has already been heard of far and wide, and we have yet to learn of a single individual who has given the scheme even a casual consideration who has not yielded his cordial approval to it.

The plan of the contemplated Coliseum exhibited in one of our Washington Street windows during the past few days has attracted great notice, and formed an interesting object of study, giving to the pedestrians a very good idea of the magnitude of the project. Mr. Gilmore informs us that the subscription books are being rapidly filled up; the merchants, and men of influence and affluence in other departments of business, coming forward and giving their cordial support to the enterprise with a freedom and alacrity which speak most encouragingly for its ultimate fruition. It will be a long and an arduous task to complete the details; but time is ample and the signs at present are portentous of success.

From the Boston Journal.

**MR. GILMORE'S GRAND MUSICAL PROJECT.**—We are happy to hear that our business men are giving the most cordial support to the enterprise which Mr. P. S. Gilmore has brought forward. For nearly two years Mr. Gilmore has been engaged in preparing his plans, and we know that he is imbued with the most disinterested intentions in his efforts to make it a great success. It is a matter in which every citizen will take a pride, for it must reflect upon Boston a degree of credit throughout the world which will

not only be gratifying, but will be beneficial. It is an original conception, and if our readers but knew the thought, the labor, and the patience already required to bring the plan to its present condition, they would appreciate the magnitude of this great undertaking.

It is a coincidence worthy of remark, though not a pleasant experience to recall, that just at this stage of the actual effort, when the plan was fully made known to the public, the originator was completely prostrated and confined to his room for several days; and that likewise when he had reached this point in the preparation of its history he was compelled to drop the pen from a similar cause. After a few weeks' illness he resumes the task of putting upon record the various means employed to make the National Peace Jubilee a triumphant success.

During the days of his illness in the first instance, while the whole community were having something to say for or against the possibility of carrying out such a programme as he had presented, the house of the projector seemed to be particularly attractive to that prying, speculative class who always think they smell a fortune in having some connection with any undertaking that promises success. They are the camp-followers of every great enterprise, hoping to pick up something useful to themselves, and are ever in the way of those who are endeavoring to push ahead. Like bees round a sugar-hogshead, they swarm in and out, never bringing anything, but always taking something away to put in their own hives, and by their constant buzzing would make you believe they are the most disinterested workers imaginable. Yet there are many who, although entirely selfish in their motives, do much to help along the car of Progress when they find it in motion.

Not expecting a rush of such enterprising visitors, the invalid had given orders to admit any one who might particularly desire to see him, as it was possible his business might be important. Early on the morning of the publication of the Jubilee prospectus a gentleman called who was very desirous of obtaining the contract to furnish the lumber for the Coliseum. He represented an extensive firm in New York, and his appearance at that time proved at least that New York was wide awake in mercantile matters, and had an eye to the main chance. "The early bird catches the worm" was evidently the motto of some of her business men: a very good motto for those who would thrive to follow. But to talk to a sick man about making a contract for several cargoes of lumber,—especially when his experience in that line had never extended beyond the purchase of a cord of fire-wood,—was altogether too much of a dose for him just then; so the consideration of the lumber question was respectfully postponed to a later day.

Next came three individuals who had no business in particular, but who wanted business, and seemed perfectly willing to take hold of anything that might turn up. From their appearance the patient judged it prudent to keep an eye upon them, lest they should "take hold" of something before they left the house!

This sort of procession, made up of parties upon every conceivable errand in their own interest,—even to applicants for the privilege of selling lemonade, gingerbread, and peanuts within the contemplated Coliseum,—continued till the over-visited and completely disgusted individual in bed, submitting to the advice of his physician, Dr. Charles D. Homans, refused to see any more callers till he was in better condition to consider their claims.

Perhaps it was well the projector was confined to his room for several days after the announcement of the Festival. Had he been upon the street he would undoubtedly have found it impossible to answer all the questions of the curious; but by the time he was able to be out the enthusiasm of the more impressible and excitable was on the wane, and the community in general began to look upon the Great Idea as a nine days' wonder, and to give it the go-by. "It was altogether too big for Boston," said some. "New York would put it through. She was used to great undertakings." "I've been told that Gilmore tried to start it there," replied a bystander, "and they thought he was crazy." "Well," said another, "I guess there are a good many in Boston to-day who think so too. No sane man would ever have dreamed of such a thing! Who's going to give him a hundred dollars a ticket to hear such a racket? Does he think folks are fools?" "T is n't a hundred dollars a ticket; you just read his programme through, and you'll see." "O bosh! I've read enough to know that he can't carry out any such nonsense in this city."

It was now nine or ten days since the programme had been given to the public, and besides the incidental street talk he occasionally overheard or that was reported to him, it was the privately expressed opinion of many well-informed parties, even at this early stage, that the undertaking could not succeed,—that "the solid men of Boston" had held a meeting and examined the plan before it was made public, and would have nothing whatever to do with it, as it was on altogether too extravagant a scale. O, what a doleful sound was this to the ear of him who had so long nurtured with parental fondness the inspiring thought! From its inception to its development he

had felt buoyed up with the hope of presenting it to the public, as he had now done, with every necessary indorsement and argument in its favor except the one thing needful,—the pecuniary means to carry it into execution. The very greatness of the undertaking he thought, when fully made known, would meet with such a generous response from those who loved to grasp great enterprises, that there would be no doubt of its being carried forward to completion.

To hear from every side that it could not succeed now, after all that had been done, and while the press of the country were still speaking of it in terms of admiration and encouragement, was indeed most painful. With all the care bestowed upon his early movements, and the precaution taken to silence opposition, his friendly enemies now began warily to show the cloven foot. "Pooh! we never believed in it!" they said. "Gilmore is a good fellow, and we did not like to oppose him, he seemed so taken up with his 'great idea.' The whole thing amounts to nothing more than a great big flash in the pan. It's all over now!" So they had thought; so they now began to express themselves. Even friends and acquaintances commenced to pass him by without the usual recognition. He however was not to be discouraged. With a deeper determination he resolved that, though he should find the way blocked at every step, he would not permit the predictions of the non-believers to be verified. The word "Failure" should not be written over the grave of his enterprise if it were in the power of man to prevent it.

With the return of health and strength the fire of his enthusiasm was rekindled, and burned brighter than ever. Indeed it was needed, for now commenced the real struggle that called for all his resources of

mind and body. True, there was nothing wanted but money,—*nothing but money!* Without that what were every other advantage in the competitions of the world? It is the lifeblood of business, the bone and sinew of the giant Trade. It is the granite that underlies every other strata, the solid, enduring basis on which every time-defying structure must be built. Without that he could not go on. He must have it. How and where should it be obtained? “Ah, there’s the rub!” But we shall see.

The press had heralded the proposition all over the land, and from far and near came back one enthusiastic response in its favor, and inquiry was beginning to be made, “When is the great Coliseum going up?” Excursions to Boston were even now being talked of in anticipation of the great event. Would the proud old Trimountain city let the enterprise fall through after it had been proclaimed abroad so widely? Never! The beacon-light of peace and harmony flashed far its welcome rays. Should it prove a false light, gladdening the eye for a moment, and then going out in darkness, or should it continue to gleam forth from the three-hilled city, growing brighter and brighter till it illuminated the whole musical world? Yes; perish every other ambition, that light should be maintained. Boston should prove herself worthy the name and reputation of being considered the first city on the continent in matters of art. Mr. Gilmore felt that with him honor, fortune, ay, life itself, were now at stake. Should he fail the ridicule of the world would follow him. “Here is a man who began to build before counting the cost,” would be said. “He attempted a Babel tower of music, but never reached even the confusion of sounds that would inevitably have followed.” “Peace Jubilee Gilmore” would have



become a by-word and a reproach. "The greatest musical *failure* of the age" would be pronounced his most fitting epitaph. No, no: to save himself from such ignominy he *must* succeed.

But he was prompted by higher and holier motives than mere worldly achievement. The clear consciousness of being engaged in a great and good work,—a work in the cause of music, of art, of pure patriotism and lofty virtues, of peace, of union, and of religion;—these he felt had made him the medium of their advancement, and this thought gave him strength to fight the battle till success was won.

At this stage of the proceedings it would have been unwise to call a meeting of merchants or citizens to take action upon the proposition. Since the day that Mr. Gray and the gentlemen before whom he had laid the plan had decided not to take any interest in it (and this very soon became well known in mercantile circles), merchants or citizens, as a body, could not be expected to unite at once in carrying out that which the "solid men" refused to encourage. Success now could only be reached by the most skilful engineering, and all that the projector could do was to go on sapping and mining, throwing up his parallels nearer and nearer, and pushing the good work forward as fast as circumstances would permit. He must work in the face of the enemy, exposed to many a random shot; but the greater the opposition brought against him the greater the glory of success.

Any quantity of advice and suggestion was given by enthusiasts, but subscriptions had come almost to a dead stop. Yet there were some noble spirits who stepped forward so soon as the opportunity was given them to place their names upon the golden-lettered list. An impression began to gain ground that a very

large amount had already been subscribed, and great curiosity was manifested to know just how the matter stood pecuniarily. Mr. Gilmore saw he could let in a ray of sunshine to brighten the dark clouds that overhung the work by giving the names of six or eight who had subscribed as many thousand dollars; but as this was a very small part of the sum required, he concluded to let Rumor tell her wonderful tales, until such time as he might be able to show a longer and stronger array of influential names.

Notwithstanding men of means in Boston were so slow in coming forward in aid of the movement, (probably the same class would have been slower still, if not immovable, in any other city,) it was cheering to know that almost the entire musical fraternity were in full sympathy with the spirit of the project. So deep and thrilling and harmonious a chord had never been struck in musicdom before, and letters from near and far, from individuals and from societies, offering to join the mammoth chorus, began pouring in like a deluge.

As everything connected with the Jubilee was on a colossal scale, and nothing short of the most perfect system would insure entire success, it was of the first importance that the strictest order and discipline should prevail in the organization and conduct of every department. While this course would be pursued as fast as the various parts of the work assumed definite shape, the thing that took precedence of all, and without which neither coliseum, chorus, orchestra, nor any other feature of the great undertaking could be carried out, was *raising the funds*. Several subscribers for season tickets were added to the list after the publication of the prospectus; but subscriptions came in slowly, and were rarely voluntary,—

generally they were obtained by the most persevering application on the part of the writer or his solicitors.

Among the very first to send congratulations, and to subscribe to the Festival after its public announcement, was that estimable lady Mrs. Harrison Gray Otis, whose benevolence of heart and generous bestowal of her means have distinguished her above all other women in our own community, and given her a national reputation. The note is as follows, and, received by Mr. Gilmore during his illness, it came like hope and sunshine to buoy him up in the hour of his mental and physical prostration.

*MRS. HARRISON GRAY OTIS, having carefully examined Mr. P. S. Gilmore's programme for "A Grand Peace Concert" on Boston Common in the leafy month of June next; and believing that, notwithstanding its colossal proportions, the result will prove abundantly harmonious, and a decided success in his unfailing hands, — charity and musick blending, — begs to have her name added to the list of subscribers.*

41 Mt. Vernon St.  
7th January, 1869.

Her long and earnest efforts, joined with those of the silver-tongued Everett, to secure to the country the undisputed possession of the grounds of Mount Vernon, where lived and died the immortal Washington, and which hold his sacred ashes, — these noble efforts alone were sufficient to secure her the love and gratitude of every true American, while her untiring labors and personal sacrifices, to aid and comfort the soldiers in camp and field during the late war for the Union, will keep alive her remembrance long after the "boys in blue" of the present day have obeyed the last order of the Great Commander to join the Grand Army above. To her also, more than to all others, belongs the credit of having the 22d of Feb-

ruary, the Birthday of Washington, recognized as a legal holiday, thus adding another to the few days of general recreation with which the American people indulge themselves.

Other letters were also received immediately following the announcement, among them one full of heart and encouragement from the noble and liberal Colonel W. V. Hutchings, requesting his name to be placed upon the list for several season tickets; also a strong indorsement from the firm of Moseley and Hodgman, iron merchants, who not only contributed liberally by subscribing for season tickets, but also offered to furnish the one hundred anvils for the "Anvil Chorus."

This timely offer was gratefully accepted, and, as the papers at the time expressed it, it relieved the mind of the projector of one of the *weightiest* of his heavy cares.

To bring the matter fairly and squarely before the merchants and business men of Boston, and to test the strength of their good-will towards the enterprise, the projector proposed preparing a number of subscription books, one for each prominent branch of business, and then soliciting some active member of a leading firm in each branch, to devote a few hours to canvassing his special line of trade. It was evident that, if the services of this class of canvassers could be secured, a large sum would be promptly raised.

Nearly one hundred books were prepared, with the prospectus on the opening pages, and labelled with the name and style of as many different branches of business. To place them in the hands of those who would not only contribute themselves, but would also take an interest in obtaining contributions from others, was now the aim of the originator. He therefore called upon Mr. Curtis Guild, editor and proprietor of

that popular and excellent paper the Commercial Bulletin, for the needed information. Upon learning the object of the visit, Mr. Guild said: "There is an organization of gentlemen known as the 'Commercial Club,' representing every important branch of business in the city, who meet once a month to talk over matters in a social way. They are just the parties who, if they see fit, can aid you in carrying out your idea, — that of circulating subscription books among the various branches of trade. I would recommend you to await their next meeting, which will take place in two weeks; and perhaps it may be arranged that you appear in person and lay your plans before them. Upon this point I would advise you to consult Major George O. Carpenter, who is an influential member of the club."

It seemed a long time to wait; but as nothing better could be done, the suggestion was adopted. In the mean time the writer found an abundance of employment. To keep the idea well before the public was an absolute necessity, and among the various means employed, Mr. George Coolidge, publisher of the Boston Almanac, proposed to issue a monthly magazine in the interest of the Jubilee, and to pay into the Festival treasury one half of all profits which might arise from its publication. The only privilege he asked was, that *he* should be the *only* party authorized to publish such a work officially. He expected to obtain remuneration for his outlay principally from business advertisements, which, in addition to information concerning the Jubilee, would be prominently inserted in the magazine. His proposition was accepted, with the proviso that it should be no expense or risk whatever to the undertaking. Over fifty thousand copies of this monthly were issued. It was printed in an attractive

style, and Mr. Coolidge performed his part with great energy and fidelity, and his magazine proved to be of much advantage to the Festival.

Other gentlemen, ambitious to do something for themselves as well as the Jubilee, were working hard at this time, and deserve credit for their labors, especially Mr. A. G. Hills, who was *the* first who became earnestly and actively engaged in soliciting aid for the enterprise. He fought many battles, compelled numbers to surrender, and was of great service to the cause in various ways.

Many who entered the field as solicitors for subscriptions retired after one or two days' experience. But excitement ran so high, and confidence in the easy accomplishment of the undertaking was so fixed in some minds, that, among others, three gentlemen, canvassers of great energy and ability, agreed to raise the sum of Fifty Thousand Dollars within thirty days for a small consideration. They were to receive five per cent on the full amount, as soon as it was paid into the Festival treasury, provided it was raised in the time named; but if the *whole amount* was not raised in the *thirty days*, they were to have no claim whatever for services rendered. These were the conditions. They felt confident beyond a doubt of being able to fulfil all they proposed; ay, more, it was their belief that they could raise the above amount in one week. The papers were drawn up, and the parties went to work in good earnest. The projector called upon one of the go-ahead three, a fine fellow, late in the afternoon of his first day to learn the result of his effort, and found him struggling to get out of a huge pair of snow-boots,—for the day had been very stormy,—looking anything but jubilant. He was a wetter and a wiser man than when he started out in the morning,

fresh and full of enthusiasm. He had come to the conclusion that it was not so easy to raise even fifty thousand dollars for the great National Peace Festival as he imagined; and from that moment he "did n't believe the 'day o' Jubilee' would be seen in Boston in a hurry." The rest of the party, after several days' experience, arrived at the same conclusion, and gave up the work in despair.

Another enthusiastic gentleman, who had been in the Quartermaster's Department in the army, and knew all about issuing orders, filling out requisitions, and so on, was very anxious to be connected in some way with carrying out the great idea. He clearly saw that there was an immense amount of work ahead, and recommended leasing a large building at once, and employing several clerks and superintendents to look after the various departments.

"That is all very well, my dear sir," acknowledged the projector; "but where is your money? Without that what is the use of buildings or clerks? If you will go to work and raise sufficient funds to insure the success of the Peace Jubilee, you will prove yourself worthy to be made Generalissimo of the whole affair! It will be time enough to employ clerks and all that after the means to carry out the programme is secured."

He was a gentleman of excellent address, and seemed eminently fitted to present the matter in its best light. He commenced canvassing in fine feather, and did his very best to obtain subscribers; but after a short struggle he, too, retired from the field disheartened, and expressed the opinion that Boston was not, nor never would be, ready or willing to subscribe her dollars for such a purpose.

These were dolorous days in the history of the

Jubilee. It seemed to have fallen into the Slough of Despond, and there was no friendly hand except the bright angel of hope to help it out. An inclination to look upon the whole thing in the light of a burlesque prevailed to quite an extent. People seemed to think that a musical festival upon the immense scale proposed would be nothing more than a grand confusion of sounds, a terrific noise, a perfect bedlam, which would probably deafen all who should come within hearing distance; and it required the most powerful argument to overcome this belief among those from whom substantial encouragement was expected. Not one of the many canvassers for season-ticket subscribers who applied for and accepted positions on the projector's staff but struck his colors after a brief engagement; but some who deserted once, twice, thrice, again re-entered the service, and were in at the grand finale.

Notwithstanding these desertions and discouraging surroundings the projector pushed slowly ahead. The great public were unaware of the difficulties encountered, for only the brighter side of the picture was turned to them. Thousand-dollar or even hundred-dollar subscribers were becoming quite difficult to find; still, there was *one* who had *faith* in the cause, into whose mind a single doubt of final triumph was never permitted to enter, who pressed matters forward in the face of these discouragements as if all were going on swimmingly.

The musical people throughout the country were becoming more and more urgent for information respecting the Festival. It was time to take steps towards organizing the chorus. Mr. Loring B. Barnes, Secretary of the Handel and Haydn Society, who in his warm letter indorsing the plan stated, "*If I can*



*assist you in any manner, command my services,"* was the right man to superintend that important department. Now was the time to accept his offer and have him commence business. Singers everywhere were clamoring for the music and for orders to organize.

"Mr. Barnes," said Mr. Gilmore, as he entered the office of the former, "it is now time to commence forming the grand chorus. I suppose I may rely upon you to take charge of that department."

"I regret to say to you," replied Mr. Barnes, "that it will be impossible for me to do so. Since I last saw you I have made a change in, or rather an addition to, my business; and every moment of my time is now so occupied that I should be unable to do justice to the position you so kindly offer me, and which, under other circumstances, it would be a great pleasure for me to fill."

This was a severe blow. Mr. Barnes was so well qualified for the office, that Mr. Gilmore made the most persistent efforts for several days to have him reconsider his decision; but it was of no use, he could not be prevailed upon to accept. With deep regret the projector finally gave up the hope of securing the valuable services of Mr. Barnes, but could not help feeling that he had changed his mind upon the subject since the first interview; in fact, that he had lost faith in the plan, and did not believe that it could succeed. Indeed, the prospects of the Festival did not look very encouraging at this period, and from the general appearance of things no reasonable man would wonder that Mr. Barnes's mind should undergo some change, considering the pressure that was brought to bear upon him. After he had committed himself to the Jubilee by his warm letter, he found that many of the "high-art circle" entertained entirely opposite

views and were bitterly opposed to the whole idea. They were the ill-advisers who, no doubt, caused him to let slip the golden opportunity of becoming the chief head of the grand chorus; although he is not the man to be driven from any position, unless in his own judgment the ground is dangerous and untenable. He closely followed the fortunes of the enterprise after this, — helping it forward when it was advancing, holding it back when it was halting, and watching its every move from first to last with the deepest interest. If he had the slightest ambition to figure at the head of the greatest oratorio chorus ever organized, he very soon had an opportunity of seeing what a magnificent chance he had lost; he must, however, give Mr. Gilmore the credit of doing all that was possible to have him accept the position. But Providence provides for all things. When those invited to occupy prominent positions at the feast would not accept, others were sought; and the declination of Mr. Barnes, although deeply regretted by Mr. Gilmore at the time, resulted in giving an opportunity to another gentleman, who displayed great ability in perfecting the organization.

Mr. Barnes was not the only one, however, who wavered and lost courage in the hour of danger. Even the talented Mr. Eichberg, who had indorsed the project so eloquently, gave in to the pressure, and sang *base* in the croakers' chorus for a while, but finally rallied, shook off his besiegers, and took his former high stand among the supporters of the festival. Many false prophets in these days had arisen, who predicted the abandonment and total failure of the undertaking, and were ingeniously plotting to bring it about. Dark, deep, and dismal were the whisperings as to its fate among the "clique." "Stand aloof!" was the watchword. "We must not give

the slightest aid or encouragement, or enter into any 'entangling alliances' with this enormous musical monster. Should it succeed, it will eclipse everything hitherto attempted, and we may never be able to appear to advantage or rally our forces again. If we wish to maintain our prestige as chief caterers to the musical taste of Boston, we must let this g-r-e-a-t conception severely alone. It came into the world with a tremendous flourish of trumpets. Hands off! and it will go out as suddenly, without sign or sound. We need breathe no breath against it; only wag our heads with grave and measured solemnity when any questions are asked. With muffled tongues let its doom be *tolled*. The throes of death are already upon it, and we shall soon hear its last despairing gasp. But what a shout will go up, and what rejoicing there will be when the *end* is proclaimed!" Yes, gentlemen, there *was*; but it was the shout of its triumph over all your malicious and evil predictions, and there was joy and rejoicing not only among the good people in this Christian community, but, let us hope, also among the bright seraphim in the heavens above.

The projector, as if by instinct, knew all that was going on, and was ready to meet the wily foe at every point. By a mysterious inner light that seemed suddenly evolved within him he was enabled to penetrate their dark designs; and he felt confident of being able to outflank any move they should make to throw themselves across his path. The whole map of the campaign was in his mind's eye; he knew that the crouching enemy were already popping away at him from every direction; he saw what dismal swamps there were to cross and what forlorn heights to scale, but his resolution was unshaken, and he pressed forward confident of a final victory.

But O, what days and nights of heart-breaking trial ensued! Those he had looked to for help, and who at first encouraged the undertaking, were now deserting him. Other musical *friends* on whose aid he had counted were acting as spies in full sympathy with the enemy. It was a bitter hour, and his soul was bowed in grief. The blackness of darkness was creeping over the sky that had shone so bright with hope. Was it the portentous gathering of the storm that should sweep away all the old landmarks that had heretofore kept music in such narrow channels, and on one giant wave carry up the standard of the art to a higher and broader level than it had hitherto reached? He had constructed his ark in obedience to the secret whisperings of his soul, and freighted it with the most heavenly harmonies that had ever enraptured the human heart; would narrow selfishness or petty prejudice interrupt the passage and destroy the coming of this ark? No, no; a new and brighter world of music would be unfolded to all, when the troubled waters should subside and the returning dove of confidence bring in the olive-branch of Peace.

In spite of all the discouragements that environed him, the projector felt that he could no longer postpone taking steps to secure the choral features which had been promised the public, and which were the chief attraction of the Festival. The chorus of children could only be had through the interposition of the School Board; and to obtain their favor evidently would now require shrewd management, as it had already been whispered abroad that the Board would never give permission for the children to take part in the Jubilee. Mr. Eichberg, principal music teacher, and Mr. J. B. Sharland, an accomplished instructor in the public schools, admitted that twenty thousand

children capable of singing splendidly together could be obtained if the Committee should favor the idea, and even Dr. Upham, Chairman of the Music Committee, thought it possible.

But this was the encouraging conclusion of these gentlemen when the plan was first broached to them, some weeks previous to the present stage of the enterprise.

What, then, if the members of the School Board, many of whom might not, perhaps, appreciate the musical magnificence of such a great chorus of children,—for, unfortunately, there are always too many in such positions who think that the time and money devoted to the study of the heavenly art of music is wholly *lost*,—what, then, if they should regard it as too extravagant and unreasonable to be thought of for a moment, and should say among themselves, “Has this Gilmore any idea of the great trouble it would be to prepare the children for such a festival as he proposes? Does he think of the loss of time, the inconvenience, the expense, the *danger*, that would attend such a step? It’s very easy to say, ‘Hurrah, boys! let’s have a chorus of *twenty thousand children!*’ without considering the difficulties to be encountered and the consequences involved. Nonsense! nonsense! the man has no idea of what he is talking about. My vote shall never be given to permit a child to sing at his great Jumble-ee!”

Thinking that such a feeling might exist, and such questions might possibly be asked, to show that he had some idea of the method necessary to be pursued,—or at least to prove that this undertaking was not a “Hurrah, boys!” experiment not previously well considered,—Mr. Gilmore drew up the following document, and sent a copy of it, with a note of apology

for so doing, to Dr. J. B. Upham, Chairman of the Committee on Music in the public schools:—

Boston, January 18, 1869.

*The following suggestions for the duties, musical instructions, and information of the children who are to take part in the National Musical Festival to be held in this city in June next, are most respectfully submitted for the consideration of Dr. J. B. Upham.*

1. Selection of the Programme of Music to be sung at the Festival.

2. Meeting and rehearsal of the Programme by the music-teachers under the direction of Mr. Julius Eichberg, that all may have precisely the same idea of the *tempos*, &c. of the music to be sung. The symphonies and accompaniments to be strictly adhered to by all the teachers in rehearsals, in order that the children in all the schools may be impressed alike with the exact style and movement of each piece.

3. All children in the Grammar Schools, and all over eight years old in the Primary Schools, to be admitted to the chorus.

4. The words and music of the pieces to be sung to be printed upon card-paper, and a copy to be given to each child for home practice.

5. The Festival music to be continually practised until all children are thoroughly familiar with every word and note to be sung.

6. After the separate schools have committed the words and music to memory, some arrangement to be made whereby two or more schools may be united, say once a week, for two or three rehearsals.

7. From the first of May to the first of June, a Band of fifteen or more pieces to attend the rehearsals of the united schools; the instrumental arrangement of symphonies and accompaniments to be exactly the same as the piano accompaniments with which the children will have already become familiar.

8. For two weeks preceding the Festival, an arrangement to be made, if considered necessary, whereby rehearsals may be held at the Music Hall, the large hall in Roxbury, and other convenient places,—the children filling all the seats, the band being on the stage,—thus bringing several schools and districts together for a few rehearsals, and somewhat familiarizing the children with the effect to be produced by large numbers.

9. The above united rehearsals to take place on Wednesday and Saturday afternoons, thereby avoiding any trespass upon the regular school hours. All children would, no doubt, willingly comply with this arrangement, — the novelty of the band, &c. being a great attraction.

10. The girls to be informed at an early date of some uniform color of dress to be worn, say white, — almost all girls having a white dress for summer, — and each to wear a red, white, and blue sash, Highland style.

11. The boys to dress in dark jackets, — all who can, — and each to wear a red, white, and blue rosette on the left breast.

12. The girls' sashes and the boys' rosettes to be furnished by the Festival Committee and presented to the children.

13. As soon as the exact number in each school (stating if boys or girls) and the whole number who are to take part in the Festival can be ascertained, a diagram of the position of the chorus and orchestra will be furnished to each teacher, showing the exact location of each school in the chorus.

14. All children to be advised by their teachers to retire early on the evening preceding the Festival.

15. Children to meet and be marshalled in their respective school-houses on the morning of the day of the Festival.

16. Arrangements to be made with the Metropolitan, South Boston, and other horse railroad companies, to take all children living beyond a certain distance to some fixed point near the scene of the Festival; the cars to be especially devoted to this purpose for a limited time.

17. As fast as the schools arrive, a committee, familiar with the location of each, to assist in seating the children.

18. The several entrances by which the children are to enter and leave the building will be entirely appropriated to their accommodation, and the police arrangements to guard against crowding, &c. will be found ample for every exigency. •

19. A shelf will be placed under each seat for boys' and girls' hats and caps during the exercises.

20. A sufficient number of *conveniences* for the use of boys in one location, and girls in another, will be marked upon the diagram of apartments immediately connected with or within the building, so that teachers and overseers can give directions to all children upon that point.

21. An efficient corps of ushers and waiters will be in attendance who will furnish water or cool lemonade (in small tin cups

to prevent injury from breakage) to those who may require such during the intermissions. Children to be instructed by their teachers to drink very sparingly to prevent illness.

22. In case any boy or girl should require medical aid, it will be advisable to have a few friendly physicians near at hand.

23. A curtain will separate the audience from the children until such time as all matters are arranged, the time to commence arrived, and the signal for attention is given.

24. The raising of the curtain will bring face to face the largest audience ever assembled upon any musical occasion and the largest and most charming chorus of beautiful children that have ever been seen or heard in any part of the world. Such a legion of well-trained young voices, supported by the harmony of a thousand musical instruments, will inspire and enchant the assemblage beyond the power of language to describe.

25. At the conclusion of the ceremonies horse cars will be in waiting to convey the children home again.

*May the grace of Almighty God be with the undertaking, and direct it to a successful end!*

Respectfully submitted by

P. S. GILMORE.

The writer was well aware that no suggestions from him were needed so far as the preparation of the public schools was concerned. All praise to the ever-watchful and zealous art-philanthropist Dr. Upham, and his able associates of the Music Committee, the musical exhibitions of the children of Boston are a model to the nation, and the highest proof of the refined and cultivated elements of which this community is composed. Mr. Gilmore simply wished to show that he comprehended and appreciated the great amount of care, discipline, and responsibility which the preparation of a chorus of twenty thousand children would involve; and with that object in view, the writing and sending of such a document as the foregoing could do no harm if it did no good.

The darkness which at this time closed in like a wall around the financial prospects of the undertaking, the



desertion of many who could find no hope of success in its further prosecution, and, worse still, the secret efforts which were being made by musical enemies to prevent its realization, were not the only elements of discouragement with which it had to contend. The proposal to erect the building upon the Common called forth remonstrance, and was finally the cause of high excitement in the community. The following article from the Boston Daily Advertiser of January 19th was the first strong protest against locating the Coliseum upon the spot above all others the most appropriate :—

Earnestly concurring as we do in the general hope that the project for a National Peace Festival next June may move steadily and prosperously on to a complete success, we must indorse with emphasis the suggestion already made in our columns that the Common is not the proper place for the contemplated Coliseum. The enterprise which Mr. Gilmore's active mind has conceived, and which his enthusiastic energy is pushing forward, is a magnificent affair, and the city in which the proposed outpouring of musical rejoicing occurs may well be proud of the achievement of an undertaking of such magnitude, and fraught with so many difficulties. But we cannot see that the sympathies of our citizens with so noble a design should be allowed to override the public reverence for what is at the same time one of the most precious and the most easily injured of our local possessions.

The Common is an inheritance needing to be guarded with the most constant and the most jealous care. "Improvement" assaults it on one side, while enterprises intrinsically worthy of the heartiest support threaten it on the other. As the widening of Tremont Street advances, the proposition to cut off a slice of the whole length of the Common, and leave one of its noblest rows of elms out in the cold waste of paving-stones, gains in strength and persistency. Already we have seen advocated in print the following up of the completion of Columbus Avenue by the cutting of a street directly through the heart of the people's park, to save carriage-owners and horse-car travellers the slight *détour* through Boylston Street. "Time is money," we are told, and gold is stronger than sentiment; and so, as a logical deduction, the Common must be sacrificed to save two minutes' drive to the

residents of one section of the South End. The citizen who appreciates the full value of the treasure which the wisdom of our fathers left us — a treasure for which New York or Chicago would give millions were it attainable — has to be constantly in arms against the insidious attacks of projects like these ; and now that the integrity of the Common as a Common is menaced by an enterprise which otherwise demands all his public-spirited assistance, he must redouble his wariness and fortify his conservatism with new resolution.

We need hardly urge any further argument than that the rule against the admission of structures of any kind to the Common is inflexible and cannot be waived even upon an occasion so extraordinary as this. It may be claimed that the building proposed is only temporary, and that the municipal authorities of the future can never admit such a festival as a precedent for imitation upon inferior pretexts, to the detriment of the character of the people's breathing-place and play-ground in times to come. But this plea cannot be admitted if the building now projected would be a positive injury to the Common. As to this there can hardly be a doubt. The architect's plan, which is the daily wonder of thousands on Washington Street, does not go below the surface ; but we may safely assume that an amphitheatre to hold fifty thousand people must have foundations, and that those foundations will require much digging. We may infer also that even Mr. Gilmore's ardor will not erect such a structure, like Aladdin's palace, in a night, or waft it away to a distant spot by a single gesture of the wand he wields so well. Time must be employed to build and to destroy ; and the portion of the Common so unlucky as to be selected will thus be taken from its public uses for an indefinite period, and left in no condition to be immediately available again. The time selected for this Festival — the third week of June — is that when in our tardy New England climate the natural beauties of tree and sward are in their first, freshest, and tenderest loveliness. We are all accustomed to the havoc which is wrought in the young charms brought by the summer, when twenty thousand people or so make the Common a camping and tramping ground on the Fourth of July. Recovery from the effects of that dreadful day often waits far into August. Who shall say what will be the result, how gradual the convalescence, when three or four times as many people swarm over our lawns and terraces for three Independence Days in succession in June ? The demand might as well be framed to cover the surrender of the dearest jewel of the city's crown for the whole summer of 1869 at once.

In January the Common is a Cinderella, getting few people's good word. The horrid compound made by snow and traffic together in our streets is brought there by cart-loads and deposited in unsightly mounds. Rough boys coast down its hills in myriads, and the pedestrian feels that he ventures within its fence almost at the peril of his life. It is just the time to sign away the summer glories of our Boston birthright for a mess of pottage. But we trust no such step will be hastily taken; and we have sufficient faith in the elastic ingenuity of the manager of the national concert to know that he will find a way to carry out his plans to victory, even if the use of the Common is denied him.

An opposite view of the question appeared in the *Saturday Evening Gazette* of January 3d.

#### MR. GILMORE AND THE COMMON.

Grave objections have been made in high quarters to the use of the lower end of the Common by Mr. Gilmore for the great Musical Jubilee which he intends to put through in this city next June. These objections are urged in no unfriendly spirit towards the enterprise itself, which is of a nature to command the good wishes of all; but purely on the ground of guarding against all encroachments upon that common freehold of the citizens. It is feared that if this thing be allowed, that precious birthright of Bostonians will ere long be whittled down in various ways and on divers pretences, and at last utterly perverted from its original purpose and present use. Parties, it is said, are already moving for permission to invade the Common in ways that would totally defeat the ends it has hitherto served, for the private pecuniary advantage of individuals and corporations, who, "to gross utilities enslaved," grudge that there should be a foot of land in the city that does not yield a return of dividends in cash.

The point, it must be confessed, is not ill taken; nevertheless, we have strong doubts whether it can be fairly maintained. Doubtless there are plenty of men in Boston so devout in the worship of the "almighty dollar" that they would gladly coin the ashes of their deceased fathers and mothers and wives and children into gold if they could. Such men will never be wanting in pretexts, more or less plausible, for sacrificing any public inheritance, however sacred, or however fruitful in the higher but more imponderable utilities of mankind, to the conveniences of business and traffic. Returns in dollars and cents are all the com-

putation that such devotees have any arithmetic for. Of course the choice old reservation of the Common, and the ancient prescriptive right of the public to the free use and enjoyment thereof, cannot be too religiously guarded against all such selfish and ignorant and narrow-minded spoliation. Nothing that, upon fair construction, bears the character or even the appearance of a precedent in this kind should be admitted. The doors of authority should be kept firmly and steadfastly closed against the first beginnings of innovation here.

But we cannot see that concession to Mr. Gilmore's noble enterprise would involve, directly or remotely, any let-up in this behalf. Surely it infers no principle which could fairly, or by any straining, lead to the deprecated result. No part of that excellent, time-honored institution can come in the least peril of defeat or impairment by his proposal. On the contrary, his undertaking stands in perfect keeping with the original design and constant use of that venerable and unsophisticated reservation. His scheme, if he is allowed to carry it through, will only be making the Common subservient to its rightful and proper ends on a somewhat larger scale, and in a more liberal and generous fashion, than has been attempted before.

For to what use, we pray you, was that noble institution set apart, but for the health, recreation, and pleasure of the people? to be a permanent spot of natural beauty and freshness and delight for care-worn men and women to walk abroad and air themselves, and catch, now and then, little intervals of escape from the oppression of dusty streets and of glaring or frowning walls? The drift of Mr. Gilmore's proposal is merely to enhance the usefulness of the Common in this very behalf; to render it more highly contributive to the health, recreation, and pleasure of the people than has hitherto been attempted. We fail to see but that all this, even upon the strictest construction of the original purpose, is perfectly legitimate. It involves no principle that would open a door to any the least encroachments of business and trade. There is not the slightest invasion or unsanctifying of public right or prescriptive usage in the thing itself or in the just consequences of it. As a medicine for the griefs and perturbations and ill-humors that are but too apt to be generated in the hard work of the world, nothing better than honest music has yet been found. It is confessedly among our richest and readiest springs of inward joy and betterment. Next to the great comforts of religion and home and a conscience void of offence, nothing so sweetens away the sourness of time and toil and trouble. Certainly it can in no

sort tend to pervert the Common from its right use if to its present powers of health and recreation and pleasure there be added the further grace of so innocent, so wholesome, and so refreshing a delectation.

To be sure the opportunity of such a public park and pleasure-ground should not be so used for the popular comfort and refreshment to-day as to defeat or endanger its usefulness in the same kind to-morrow. But Mr. Gilmore's proposal, as we understand it, neither contemplates nor threatens any such result. If it did, we should not have a word to say in favor of it. Not a single tree, nor a single limb of a tree, need be anywise marred or disturbed by the admission of his enterprise. Hardly a blade of grass even will have to be sacrificed or interfered with in the process of his undertaking. For the lower end of the Common, where he proposes to pavilion his grand project of a musical synod and parliament, is notoriously kept bare already by the other uses that are made of it. It will not hurt the ground any more to be trodden by builders, or by the makers and lovers of music, than by the feet of boyish amusement and sport. We mean no reflection on the use the place has long been put to in games of ball and other exercises of that kind. Such use, we take it, is all right; and it is of great consequence that a city like Boston should have a suitable and inviting spot for boys and young men to gather happiness and health in exercises of muscular strength and agility and skill. Even the blessing of fresh grass and foliaged trees might worthily be made to give place, if need be, to so needful a service.

Now it seems to us that Mr. Gilmore's enterprise is at least as fitting a use of the ground in question as that to which it has customarily been yielded. And if that customary use should be for a while and in a measure interrupted, we can see no great harm in it. But the upshot of all is, that it does not well appear how that part of the Common could be made to serve more fairly or more fruitfully in pursuance of its original aim. As for the benefits which this great convention of musical talent and taste promises in furthering the social, commercial, and material interests of the city, they are too obvious to need remarking upon. We will but add that Boston now leads the nation in the great humanizing art of music. To keep and to strengthen that leading is well worth her endeavor. No obstacle should for a moment be thrown in the way of giving the most liberal opportunity for the fullest development of this great and harmonious celebration of Peace.

The location of the building gave very little concern to the projector at this stage of the enterprise; his heart was filled with dismay lest he should not be able to procure the means to erect it upon any ground; yet, notwithstanding the doubt and apathy of many citizens of Boston which at this period threatened the fortunes of the Festival, elsewhere in the country people were greatly excited and interested in its progress. No better proof of this was needed than the numerous letters, seeking for fuller information concerning the event, which the projector was constantly receiving.

The formation of the great Oratorio Chorus could not be deferred much longer. A competent head for each department was next in importance to procuring the pecuniary means.

"No matter what stories of the sayings and doings of my musical *friends* have reached my ears," said Mr. Gilmore to himself, "I will no longer heed them. I will be generous to all, whether they help or hinder me. I buried the tomahawk when I entered upon this mission, and the battle must now be fought without even an unkind word from me. *I must succeed*. I will not admit the possibility of failure. If necessary to be 'all things to all men,' as St. Paul advises, to save my cause, I will charitably overlook all that has been said in disparagement of myself and my undertaking, — I will forget and forgive, and join hands with any and all to effect this one great object of my heart." So he felt, so he acted. In fact, he made it his duty to endeavor to conciliate the enemy at every point by kindness alone. His own enthusiasm and unselfish motive were working miracles in disarming prejudice and hostility wherever they met him openly; and he was determined to insist upon and persist in this

course, until *all* whose co-operation was needed were brought beneath the broad folds of the banner of *Peace* in the purest spirit of fraternal feeling, that the holy cause which inspired the National Musical Jubilee might in truth be represented by those who among themselves upon this point were one in heart, one in sentiment, and one in purpose. No other feeling than this ever entered his mind during the struggle, which at this period was black with treachery, trial, and disappointment. A little Christian heroism to bear and forbear shed light and incense over all; and while it fortified his spirit with resignation to submit to every blow, it strengthened his resolution to strike louder and stronger the great chord of national harmony that was already vibrating all over the land, and which he believed in his soul was decreed in the high court of Heaven to mark the new era of purer principles in the relations of man towards man, and to commemorate the reunion under one flag of forty millions of people. What nobler form could this commemoration take than that of a grand outburst of song,—the universal harmonizer? and it was for those whom God endowed with this spiritual gift to come together and give expression to the sentiment of the nation in the hour of her complete triumph over all internal dissensions.

Who should occupy the post of honor and form the grand centre of this gathering of the musical hosts? To whom by right should this courtesy be extended?

There was one society in the city—the Handel and Haydn—which was fully entitled to this position, and which would form a splendid nucleus to the grand chorus. It was justly considered the best musical organization in the land, and from its high reputation others would naturally be inclined to follow its lead.

Appreciating all this, Mr. Gilmore addressed the following communication to its Board of Directors:—

BOSTON, January 26, 1869.

TO THE BOARD OF DIRECTORS,

HANDEL AND HADYN SOCIETY.

GENTLEMEN,—In using my best judgment to place in proper hands the management and organization of each and every department connected with the Great National Peace Jubilee and Musical Festival proposed to be held in this city in the month of June, I turn to you to ask that you will take under your charge the general supervision of the great Oratorio Chorus, who are to take so prominent a part in that national celebration. You, who already stand at the head of the most renowned Society in the land,—around whom every society and vocalist in New England will feel it an honor to be invited to gather,—you, gentlemen, have it in your power to place this department in such condition as will bring honor upon yourselves, and will give everlasting musical fame to the American nation.

The conducting of the Oratorio music is placed in the hands of Mr. Carl Zerrahn, and I had hoped that Mr. L. B. Barnes, your successful *Secretary*, would accept a *similar* position in the organization of the Festival Chorus, but in that, I regret to be disappointed.

Whoever shall fill that position, must of necessity devote much time to the duties required, and, so far as your personal labors are concerned, I could not ask you to devote any more time to the undertaking than would be agreeable to yourselves. I would simply ask, that you may act as council, to hear, read, and review the doings of the Secretary; to give him the benefit of your advice and experience, and to take such other part as would be most satisfactory to yourselves. I would ask of you the assistance of your noble Society, and the passage of a resolution by your Board that will add strength and *éclat* to the whole undertaking.

It will immediately become apparent to you, how much aid and valuable service you can be to this great Festival. I ask such aid and service in the name of a national celebration of Peace; in the name of the widows and orphans who are to



receive the benefit thereof; and in the name of the musical renown of the nation and of our own good city of Boston.

I have the honor to remain, gentlemen,

Your very obedient servant,

P. S. GILMORE.

Day after day the writer anxiously awaited some response,—some word of acknowledgment and encouragement in reply to the above letter; but he waited until he was weary of waiting, and no answer came. Yet he made up his mind that *the thing must go on*, if not with them, then without them: if they would not lead, they might be willing to follow.

Nothing could restrain the ardor of singers everywhere throughout the country. They were growing louder and louder in their demand for information as to what they should do, if they were wanted, and how soon rehearsals would begin. This was the feeling! These were the unmistakable signs of the great uprising! *Peace* struck the key-note of the song the whole people wished to sing. The Union was restored; the country was *free*; and in honor of these glorious events the American eagle was determined to lift up its voice and give one sublime outburst of exultant joy; to have one magnificent carnival, one grand *fête* of rejoicing,—even though the time-honored caterers, the Handel and Haydn Society, were unwilling to furnish anything but cold water for the feast.

But let us pass on, leaving them on the shelf for a while. There were people of greater power and influence in the musical world than they, even non-residents, who came forward with warm words of encouragement at the time that some of these gentlemen were going round chanting in solemn and impressive strain a funeral dirge for the enterprise.

Here is the opinion of one who has not only a national but a universal musical reputation, — Max Maretzek, the well-known manager and director of the Grand Italian Opera: —

BOSTON, January 26, 1869.

P. S. GILMORE, Esq.

MY DEAR SIR, — I am not astonished to find the citizens of Boston unanimously in favor of supporting the great Musical Festival which you propose shall take place in this city in the month of June.

I have been much interested in reading your grand prospectus; and while I am sure that the boldness and great magnitude of its conception will merit for you the admiration and best wishes of all musicians and musical people everywhere, its object — a National Jubilee, a great celebration of PEACE — is deserving of the sympathy and support of every individual in the land.

Boston may well feel proud of such an idea, and may assuredly look forward to a musical demonstration that will eclipse all entertainments of the kind that have ever taken place in this country or in any other, and one that will attract people from all parts of Europe, as well as from all parts of this continent.

If my own services can be of any use to you in carrying out your perfectly feasible and great plan, I shall be most happy to assist you to the best of my ability. Wishing your noble enterprise every success, I remain, dear sir,

Your friend and servant,

MAX MARETZKE.

Still another from Mr. George F. Root, of the well-known music publishing house of Root and Cady, Chicago, Illinois: —

NONANTUM HOUSE, NEWTON CORNER,  
January 29, 1869.

P. S. GILMORE, Esq.

MY DEAR SIR, — I need not tell you that your great enterprise is exciting universal attention among musical people, but you may not know how enthusiastically leading singers from

all sections of the country will flock to your ranks when all things are ready.

I have occasion to know about this from the musical conventions I have just been meeting in this neighborhood.

We, in Chicago, know something of your energy and perseverance, and this, backed up by solid old Boston, makes me, for one, feel confident of your success.

Anything I can do is at your service, for this is truly a national affair.

GEORGE F. ROOT.

An interview with Mr. Curtis Guild, already mentioned, relating to the best means of getting the various branches of trade interested in the Jubilee, resulted in an arrangement that Mr. Gilmore should appear before the Commercial Club at their monthly meeting and explain the nature, prospects, and needs of his project. Accordingly on the afternoon of Saturday, January 31, he presented himself to state his case.

This Club was composed of the following gentlemen, nearly all of whom were present; and a better specimen of the merchants and representative men of Boston could scarcely be brought together:—

|                     |                     |                      |
|---------------------|---------------------|----------------------|
| Charles H. Allen,   | Henry L. Fearing,   | Jas. R. Osgood,      |
| W. Henry Allen,     | Isaac Fenno,        | Edward Page,         |
| Edward Atkinson,    | Geo. J. Fisher,     | Chas. F. Parker,     |
| George D. Baldwin,  | Robt. O. Fuller,    | F. H. Peabody,       |
| A. W. Beard,        | Thomas Gaffield,    | Avery Plumer,        |
| J. W. Bliss,        | Curtis Guild,       | Alexander H. Rice,   |
| J. W. Candler,      | Geo. K. Guild,      | Moses W. Richardson, |
| Geo. O. Carpenter,  | Geo. W. Heath,      | Eugene H. Sampson,   |
| Henry S. Chase,     | Hamilton A. Hill,   | Chas. W. Scudder,    |
| Edmund W. Converse, | William Hilton,     | M. S. Scudder,       |
| J. Cummings, Jr.,   | Ichabod Howland,    | Geo. O. Sears,       |
| Francis Dane,       | M. P. Kennard,      | C. A. B. Shepard,    |
| J. H. Danforth,     | E. W. Kinsley,      | S. T. Snow,          |
| Oliver Ditson,      | Weston Lewis,       | John H. Thorndike,   |
| Jas. A. Dupee,      | F. W. Lincoln, Jr., | A. S. Tozier,        |
| F. F. Emery,        | Henry C. Morse,     | Lawson Valentine.    |
| J. W. Faxon,        | Fred. Nickerson,    |                      |

As he came under the searching eyes of the "friendly fifty," — many of whom felt, no doubt, that the introduction of a man upon such a mission was an intrusion upon their privacy, — his first greeting was an impressive whisper, from his friend Major Carpenter, giving him a very broad hint to make his story short.

"Gentlemen," said he, "you are kind enough to give me an opportunity to appear before you to give you some information as to the progress and prospects of the proposed National Peace Jubilee. I will explain in the fewest words possible how the matter stands, and how much you have it in your power to aid in bringing about this great musical festival."

The speaker then took up the programme, and as he dwelt upon the cause of the Jubilee, and described the scenes and effects that were to be produced, he felt his blood glow with the warmth of his feelings. It was a moment when he would have been, if he could, eloquent; for he knew he was addressing those whose judgment in his case would affect for better or for worse the opinion of the business men of Boston.

His remarks were well received, and Mr. Oliver Ditson and other gentlemen present heartily indorsed his statements. The signs were auspicious. He had evidently made quite a favorable impression. He passed around the subscription-books which were prepared for each branch of business, and as each gentleman received the one that bore the title of the branch which he represented he seemed disposed to retain it. This looked promising; and while the intruder answered many questions relating to the coming event, it was a source of the highest gratification to him to imagine all these gentlemen going the rounds next day eagerly soliciting aid for the Jubilee. He

felt that in twenty-four hours its financial success would be an accomplished fact,— that the papers would be teeming with complimentary notices of this, that, and the other gentleman of the Club, who by personal effort had raised immense sums in their respective lines; that fifty different branches of business were vying with each other to see which would subscribe the largest amount for the grand festival. This charming delusion, however, was quickly dispelled, when he saw the books being passed back to him; and a few moments later he went as he came, with all the “trades and callings” under his arm, with not a mark for a dollar or a word about a subscription! “O what a fall was there, my countrymen!” The sweet delusion that had filled his mind for many days and nights with joyous anticipations of what the Commercial Club would do had vanished like the “baseless fabric of a vision,” and he found himself once more out in the cold world groping through oppressive darkness, with only a flickering ray of hope to guide him. To be instantly cast down from such a height of expectation occasioned the keenest mental anguish.

No beautiful dreams of golden fruits from the tree of Commerce visited his pillow that sad night. The prolific “branches of trade” still hung high above his reach, and would not “come down.” So the weary festivalist retired, but not to rest: his world of darkness was filled with grim phantoms of despair.

Next morning, however, he had the pleasure of learning from a member of the club, Mr. Curtis Guild, that his remarks made a very favorable impression upon all, and that one gentleman, the president of a bank in State Street, admitted that he was so affected by the statement of Mr. Gilmore that the tears actually came to his eyes.

"By Jove!" said the Jubileeist, "I must see *that* gentleman immediately. Please give me his address. I will endeavor to draw something from him besides tears!"

Fifteen minutes later the writer was confronting the worthy bank president. He admitted that he had been very much interested in the statement of the plan and prospects of the Peace Jubilee which he had listened to the previous evening. It was a wonderful conception, perfectly charming to the imagination; but it was almost beyond the bounds of reason to think that it could ever be realized. He feared it would be an utter impossibility to make such a gigantic undertaking a success. Consequently he was not prepared to subscribe without further consideration.

The drawer of tears felt like shedding a few himself as the door closed behind him. To think his eloquence could wring priceless pearls from the eyes, and yet fail to unlock the grosser treasures of which this bank president held the key, was not an inspiring thought. "O for the Midas touch to turn those tears into gold!" he sighed. But that gift of the gods was not his, and he must wait till another good angel moved the waters.

How difficult it is to obtain money, even for the best cause under heaven! Ay, to help the cause of Heaven itself there are those who would not give a dollar. Yet Heaven values tears more than dollars, as they are the true coinage of the heart; and he who will shed them, like the worthy bank president, in sympathy with that in which he has no faith, may be relied upon to give his dollars as well as his tears in any cause where his faith and sympathy are combined. But in this speculative age men are so often imposed upon by blatant blusterers that they have

learned to mistrust all who sing siren songs about their pockets, and wait till they have had time to overhaul the most deserving project before they contribute to it. So, though the impression made upon the members of the Commercial Club was not productive of immediate results, yet many if not all those gentlemen subscribed afterwards and became deeply interested in the enterprise. Through their influence a better tone of public feeling was created and greater confidence in the undertaking began to pervade business circles.

While the writer was endeavoring to interest the Commercial Club, and putting forth his utmost exertions to induce merchants and business men to aid the good work, not only for the advancement of music in general, but for the benefit of Boston in particular, Mr. John S. Dwight, — to whom reference has heretofore been made as one of the most persistent enemies of the Jubilee, — was before another club, the most influential body of musical gentlemen in the country, doing all in his power to bring the idea into ridicule. It was on the occasion of the annual dinner of the Harvard Musical Association at the Revere House, when nearly fifty gentlemen sat down to the feast, that he, in a characteristic after-dinner speech, indulged himself in a most bitter denunciation of the whole idea. The gentlemen whom he addressed, though perhaps not fully in sympathy with the movement at the time, looked upon Mr. Dwight's harangue as puerile and silly; and while it gained no credit for him, it made more friends than enemies for Mr. Gilmore and his cause.

About this time another gentleman who had been considered a friend to the enterprise, and who knew every phase of the desperate struggle for life through

which it was passing, made an adroit move to give it a very wide berth,—in fact, to have it “left out in the cold” altogether.

The triennial fair of the Massachusetts Charitable-Mechanic Association taking place this year, at a meeting of the Board of Officers of that Society something was said about using the proposed Coliseum building for the Industrial Exhibition. No sooner was this made public than Mr. L. B. Barnes of the Handel and Haydn Society came out in an article in the Boston Daily Evening Transcript in advocacy of building a large hall, and urged the starting of a subscription at once for the purpose.

There could be no objection to this, of course; but why in doing this Mr. Barnes should make it his business to inform the Mechanics’ Association, and the public generally, that the great building proposed for the National Jubilee would *not* be suitable for their purpose, and for many others which he named, was a matter of remark at the time, and could be attributed to no friendly feeling at least towards the musical festival.

The following extracts from the article alluded to will satisfy any candid reader that Mr. Barnes did not write it with a view to help the object or the efforts of Mr. Gilmore.

A NEW HALL.—That Boston . . . . requires a hall equal to all occasions of unusual gatherings, whether political, religious, social, or artistic, admits no longer of a doubt. . . . .

That many of our leading citizens feel an interest in the matter is very certain, and in the opinion of the writer it only requires the initiative of some influential body of citizens to insure its success.

It is known that the Mechanics’ Association decided at their last meeting to hold a fair in the autumn, and that this very question of a hall was before them. Suggestions have been made in reference to the Coliseum, which it is proposed to erect for the



great National Peace Jubilee, projected by Mr. Gilmore, as a suitable place for such an industrial exhibition. Objections will be raised to this, as the building, if erected on Boston Common, could not be allowed to remain until the time agreed on for the exhibition; *and even if erected on any other grounds would not be suitable for the purposes required.* . . . .

That the truly patriotic and immensely grand undertaking of Mr. Gilmore may succeed is the hope of the writer, who sees no practical difficulty in the way of its consummation, though a chorus of somewhat lesser dimensions would seem to be a more feasible plan; and as everything now rests with our liberal and patriotic business men and merchants, *its success should be an acknowledged fact already.* *The immense building, however, which is contemplated in this connection, can in no manner serve for any of the uses named in this article.* . . . .

Such a hall as the one here contemplated need not be erected in the heart of the city; but let a vacant lot be selected somewhere in one of the southern wards, . . . . *and the necessary subscriptions may be raised if taken hold of by the gentlemen of the Mechanics' Association, in time for its erection and occupation for their great Fair in September.* . . . .

L. B. B.

This ingenious article served in part the ends and purposes of its author, inasmuch as it caused the question to be raised by many who were called upon to subscribe, whether it would pay to build an expensive temporary edifice for the sole purpose of holding one festival. To overcome this damaging plea of Mr. Barnes against the structure for the Peace Jubilee necessitated going over the whole ground again in many quarters, strengthening by stronger argument and more enthusiastic advocacy the work so artfully assailed.

Nor is this the end of the catalogue of obstacles and opposing influences with which the man of faith had to contend at this period of the struggle. The New York press took up the cudgels against it, and berated the whole thing with great gusto. The Tribune did not believe in it: it would be too unwieldy to manage. In an editorial upon the subject it stated:—

"There is a limit to the number of voices which can sing effectively together, — a limit fixed by the laws of acoustics, — and ten thousand is just about ten times too many. The same thing may be said of the orchestra. It is impossible for a thousand men, playing together, to produce good music. . . . One hundred would be an abundance. . . . There is liberality and public spirit enough in Boston to carry out any reasonable scheme for a great national celebration, and musical taste and culture enough to furnish a superb entertainment; but before the money for this affair is subscribed we presume that a little common sense will have to be infused into the management."

The "solid men of Boston" nodded their indorsement of the above. Such a note from such a trumpet as the Tribune, which is the very mouth-piece of the people in speaking bold words for every worthy cause, was certainly not looked for, and took many besides Mr. Gilmore by surprise. It was the "unkindest cut of all," and strengthened the position of the enemy immensely. In justice to the Tribune, however, and to its talented musical editor, Mr. J. R. G. Hassard, Mr. Gilmore very soon found out the fact that articles which appeared in that influential paper opposing the Jubilee were from the pen of a "reliable informant," — a volunteer scribe in Massachusetts. Coming from such an authority, it is not surprising the Tribune should have shaped its course accordingly; consequently every article which appeared in its columns relating to the Festival was, to say the least, cold and discouraging.

The New York Sun also burst out unexpectedly in the blackest hour, and came scorching hot upon the head of the struggling projector and his scheme, presenting the whole matter in a most ridiculous light, — crying "Havoc" and letting loose the "dogs of war," which tore round terribly among Boston notions in general. Though severely Sun-struck, the jubileeist kept

his head cool and went on *fighting* for the *Peace* Jubilee. He paid a visit to the "Sun"; explained how much he had suffered from the force of its rays, after which it generously permitted him to remain in the shade until he had gained sufficient strength to bear its brightest flashes. He had some good backers from the beginning, but at this critical juncture he was almost single-handed in the struggle, and the chances of victory looked very, very dubious.

With so many different elements of opposition arrayed against him at this time, both at home and abroad, it was indeed a desperate battle for *one* to fight against such heavy odds; and verily, in the language of the old darkey, "Dar was a mighty heap o' trouble on de ole man's mind!"

Even the generous press of Boston, which had done all that was possible to aid the cause, were beginning to think that they had wasted powder enough, and were inclined to give ear to the discouraging predictions of "failure" set afloat in all directions by the opposition. They felt that if what they had already said was not sufficient to secure the liberal encouragement the enterprise deserved, nothing could be accomplished by pressing the matter further; at all events, they thought it was full time to make a clear statement to the public of the financial condition and prospects of the affair.

"Well, gentlemen," said Mr. Gilmore, addressing a few friends connected with the press, "here is just how the matter stands. The musical people everywhere are looking forward to the realization of this idea with great enthusiasm. Never has there been such an interest created among this class in this or in any other country. Men of means hang back it is true; but that may in part be attributed to the covert

and open opposition of musical enemies who are doing all they can to crush the whole scheme. They are a bigoted and prejudiced set, who, if they cannot bring everything of a musical character in this city within the narrow compass of their own contracted notions, are sure to set their faces against it. The platform of this enterprise is entirely too broad for them; the character of the music, as I predicted, too popular, too varied, and of too many schools. They care not to please the ear of the great mass of the people, who are not supposed to be, in fact who do not pretend to be, educated in music, and who would at any time rather hear a stirring selection, something familiar, ay, even a national or patriotic air, than the best symphony. Yet, while it is my aim to give them as much of the classical as they will bear, the 'clique' would not permit anything but the classical to be heard. They would have the programmes of this festival like those of our Harvard Musical Association; the Philharmonic of New York, or the most classical concerts in Europe, which seldom interest or call together, even in the largest cities, more than a few thousand people. True indeed the leaders and managers of such concerts are doing a noble work for art, and for the gratification of highly cultivated musical tastes; but the great Peace Jubilee is for the *million*, and its programme very properly includes much that the million can enjoy, and this is one reason why the whole thing is so bitterly denounced by those extreme high-art fanatics, who have no sympathy whatever with anybody or anything that does not conform to their standard of what is right in the world of music.

"Again, gentlemen, another cause of their animosity springs from the fact that this idea, as you know, originated with me; and people of narrow views are

apt to become jealous of any one in their own line of business who makes an attempt to do something upon a grander scale than usual. Since the first moment this great Festival was announced, I have been sneered at and ridiculed behind my back by 'professional' enemies for having the presumption to think of such an undertaking, and while I have been using every means to win friends and support for the Peace Jubilee, upon the basis of its appropriateness, its grandeur, its magnificence, my amiable contemporaries have been denouncing it as a preposterous notion, a monstrous conception, which if carried out would only bring ridicule upon Boston for getting up a 'deluge of sound' such as the world never heard before and would never wish to hear again. This is the spirit I have had to contend with, and I can hardly expect that merchants or business men will put their hands in their pockets to contribute towards a musical project represented in the light that this is by jealous musical people.

"But, gentlemen, although my progress has been retarded by every conceivable obstacle, I believe in my soul that the Peace Jubilee is ordained by a higher than human power to take place; and I am more determined to-day than ever before that it *shall* take place. Therefore, stand by a little longer. Do not lose faith in the good work. Without your aid I can do nothing, but with it everything, *everything*, gentlemen, can and will be overcome. The prospect is brighter now than it has been for some weeks. The Jubilee staff of advertisers and solicitors, which now includes Messrs. George Coolidge & Son, B. W. Williams & Son, Colonel Thomas Richardson, A. G. Hills, F. E. Faxon, A. F. Lincoln, and other earnest and active workers, are getting on bravely in their

labors in behalf of the cause, and in one way and another are making encouraging progress. Musical people abroad and the community generally wish to see the thing carried through, and this pressure from without is beginning to be felt by Boston. Here is a full list of the subscribers, with the amount subscribed so far, in which you will find many names for a thousand dollars each.

"The enemy, who are aware of my strength, have been pushing me very hard and predicting my surrender; but that word was blotted out of my vocabulary when I commenced this campaign.

"A little military strategy must now be resorted to, which I am confident will lead to success. Therefore, as general in chief, I would command that this list of names and the several amounts be published, not all at once, but separately, for the impression prevails, and has prevailed for some time, that a much larger sum has been pledged. This is the reason why I have not given it to the press before; and should you now give the whole list at one time, the public would be very much disappointed: all my ammunition would be gone; the Peace Jubilee would fall to the ground, and that would be the end of it.

"My plan is this: treat every coming day as if it were a river, and use each thousand-dollar subscription as a pontoon bridge to carry the public over. Lay down one bridge to-day, another to-morrow, another next day, and so on, until a golden chain of bridges stretches across the dark stream upon the brink of which so many now stand and fear to further go. Depend upon it a whole army of volunteers will then arise to join in the grand advance, and those who have pursued the scheme from the beginning with such relentless opposition will be swallowed in the flood of enthusiasm that will roll in upon them.

"Try it, gentlemen; the enemy are right on our heels, and there is no such thing as going backwards. 'Forward!' is the word; so lay down your first bridge to-morrow, and the thing will be done."

The plan was adopted and worked to a charm. The public were informed each day through the papers that Mr. So-and-so (giving the name) had subscribed *a thousand dollars* towards the National Peace Jubilee; and it began to appear, after eight or ten of these announcements, that there was no end to the thousands that were being subscribed. Papers far and near copied the reports of these munificent subscriptions, and the projector began to receive warm and hearty congratulations from one and another, and hope and sunshine at last broke through the dark clouds of despondency. Friends and acquaintances bowed and smiled once more, and words of encouragement came pouring in from every quarter.

The question was now often asked by the curious, "How much have you really got in all, Gilmore?" In answering such inquiries the "interviewed" individual never knew exactly how matters stood, and he was always in too much of a hurry to figure up the account! *He knew how to keep a secret.*

To swell the subscription-list was still the chief aim of the projector; now that the steam was up it would never do to permit it to go down; he wished to see the names roll up and the money marked down, and his hopes were gratified to a limited extent. Among the numbers he had previously called upon to subscribe there was one gentleman, Mr. Eben D. Jordan, the head of the great dry-goods firm of Jordan, Marsh, & Co., whose aid and support, above all others, he wished to secure. He had presented himself once or twice at the counting-room of the above firm, but the magnetic

glance of Mr. Jordan warned him off as if he had said in so many words, "Don't come near me now, or off goes your head. I have something more important to think of at present than to listen to your story about 'four-and-twenty fiddlers all in a row.'" But Mr. Jordan was not unmindful of these visits. He knew what they were for, and what was wanted; and at length Mr. Gilmore received with a glad heart a summons to appear before that gentleman.

"Well, Gilmore," said Mr. Jordan, in his off-hand, business way, "I have been watching your movements on the great Jubilee question for some time. How do they respond? Are they coming up to time along the line? The papers seem to say the thing is all right. How much have you got, all told? Will you be able to carry out the programme?"

These comprehensive questions soon drew out of the projector all he knew about the matter, and the interview resulted in Mr. Jordan's adding a thousand dollars to the subscription-list in the name of his firm.

As the "happy man" left the office of Jordan, Marsh, & Co. he said to himself: "Mr. Jordan, you are the man for me! You are a success, of yourself, and whatever you are interested in is sure to succeed! You can have any position you want on our staff, or take full command of the ship just as soon as you please! You have plenty of backbone, and everybody knows it. We may want to use a little of it, and I rather guess we will make you Treasurer. This would suit the public, and give folks confidence that the finances are in the right hands. You are very fond of music, too, and now that your name is on the list I will freeze to you, and never let go my grip until you have taken fast hold of the helm. *Then* we shall have plain sailing, and the noble ship 'Peace Jubilee' will



weather all the storms of prejudice, and drop her anchor firm and sure in the hearts of the citizens of Boston. When you *are* Treasurer a few old croakers may begin to sing, 'Jordan has a hard road to travel'; but they will learn to sing another song just as soon as they hear the sort of music you can grind out when you commence turning the crank of the great Jubilee organ."

The resolution to put Mr. Jordan in as Treasurer gave fresh vigor to the whole undertaking, and awoke several new ideas in the mind of the projector; one of the brightest of which was to call immediately upon Mr. Horatio Harris, a gentleman of large means, great liberality, and a true lover of art.

After a short preamble by the autograph-seeker, Mr. Harris took the book, asked a few questions, and down went his name for a thousand dollars.

These were the kind of "pontoons" that were now being laid day after day by the press, upon which the public were crossing the river of doubt with the feeling that there was no such thing as going under while such strong and firm "hearts of oak" were united in the construction.

What nobler proof of disinterested liberality could be presented than the thousand-dollar subscription of Horatio Harris, a gentleman in no way connected with business that could in the least degree be benefited from such an undertaking? It was a pure gift laid upon the altar of music; and like that of many others, served as an unanswerable refutation of the charge that no one would subscribe who did not expect to get back principal and interest through the increase of business likely to be brought about by the Jubilee.

If there is any city in the world more deserving of fame than another for its liberality and willingness to

help everything that is considered for the public good, that city is Boston; and although its moneyed men did not come forward to aid this enterprise with their usual unanimity, it was because they saw that some of the standard musical critics and musical people looked upon such a gigantic enterprise as a very doubtful experiment, and were bitterly opposed to the whole thing; but even in the face of all this doubt and opposition there were those who were willing to pay liberally to have the "great experiment" fairly tried.

Among that number was Alderman Lewis Rice, proprietor of the American House, who, it was well known, had a purse long and strong enough to bear any amount of strain; and a visit to that gentleman demonstrated the fact that he also had a heart big enough to join the thousand-dollar circle. A similar sum was subscribed by Messrs. Booth, Tompkins, and Thayer, the managers of the Boston Theatre; and the following note from the old firm of F. Skinner & Co. speaks for itself:—

BOSTON, February 18, 1869.

MR. P. S. GILMORE.

DEAR SIR,—In aid of your enterprise, having in view a national celebration of Peace, upon the basis which you have promulgated through the press, we hereby empower you to place our name upon the subscription-list of the foundation fund for the sum of two thousand dollars, and we wish you complete success in the undertaking.

Respectfully yours,

F. SKINNER & CO.

The celebrated clothing firm of Macullar, Williams, and Parker subscribed five hundred dollars; and through the influence and personal application of Major George O. Carpenter (firm of Carpenter, Woodward, and Morton), the drug trade; Mr. Frank Bush (firm of Bent and

Bush), the hat and fur business; Mr. Shepard (firm of Lee and Shepard), the book publishers; and Mr. Charles S. Kendall (Rice, Kendall, & Co.), the paper dealers, subscribed over three thousand dollars for season tickets in their several branches of business.

Notwithstanding these encouraging advances, there were many weary halts in the march to success; as an example of which it may be stated that, in visiting over sixty firms in one line of business in one day, not one dollar was subscribed. The nature of some of the obstacles which blocked the way may be judged from the following private letter, now published by permission. It gives the experience of a gentleman (General George B. Drake, of the firm of Drake, Leman, & Co., Commission Merchants) who has a legion of friends in Boston, and who through personal friendship for Mr. Gilmore, and a love of music, devoted his time for several days to soliciting aid for the cause among the merchants in his own line of business.

BOSTON, February 20, 1869.

MY DEAR GILMORE, —

I have presented the Peace Jubilee prospectus and subscription-book to a large number of the most influential among our Commission Merchants, and have endeavored to explain the perfect feasibility of your magnificent plan, and to enlist their interest and co-operation, but regret exceedingly to say that, although I had not been over sanguine of receiving much encouragement at first in the way of direct subscriptions, yet the discouragement actually encountered on all hands and in every conceivable way has far exceeded my expectations.

In all instances the objections were frivolous and easily answered, but, I am compelled to add, were not infrequently accompanied by positive expressions of hostility toward the enterprise that were not only discouraging, but mortifying to me in the extreme, for I heartily wished that Boston should for once witness a festival on the gigantic scale proposed, and ex-

perience such enthusiasm as your great concert in New Orleans created; of which it may be truly said, that, up to the present time, it has never been equalled in this country, either in magnitude, grand effect, or in wonderful musical combination.

Having had the pleasure of lending my humble assistance on that occasion, I was the better prepared to urge the claims of your present great undertaking, but even with the authority of experience, all the arguments and facts I could bring to bear were without adequate effect, and of the many firms I have canvassed, only *one* has had the confidence to subscribe for a One-hundred-dollar season ticket.

This unsatisfactory experience does not of course impair my perfect confidence in the final success of the Peace Jubilee, but it seems to prove that it will be a long and tedious matter to rely upon personal efforts only, in obtaining subscriptions among down-town firms. . . .

Regretting not being able to make a more encouraging report of my experience with the merchants in the branch of trade that I am connected with, and begging you to command me in any way that I can be of service, I remain as ever,

Very faithfully yours,

GEORGE B. DRAKE.

Several instances of similar experience to the above which increased the trials and troubles of the weary combatant might here be given, but the good fight still went on, and no thought but that of victory ever found lodgement in his mind. The old school of active as well as retired merchants, and men of that class, generally refused to lend the enterprise any encouragement whatever. This was owing very much to the fact that those called into council upon the subject at the outset, by the Hon. William Gray, refused to strike the *fund*-amental chord: as they harped others sang; their music was no expense to anybody, and like all free concerts, they soon had a large attendance to applaud their dismal strains. Their one monotonous tune sounded dolefully to the ears of the jubilee-

ist, and he tried hard to have it changed; but they wished it to be understood that when they said "No" they meant "No." O that terrible discordant "No!" How like a round shot it tore through his brain, or fell like a dead, heavy weight upon his heart! Their one lugubrious note, "It can't be done! Let it alone; it can't be done!" still haunts him like a frightful dream. It met him at the street corners like a bitter blast, and threw its cold shadow over him on the sunniest days. Ugh! he shivers now at the thought of it. But such men, after all, are the conservators of the public good. They do not readily fall in with new notions, but when they take hold of a good idea they cling to it with pertinacious fidelity, and none are so strong as they in putting it through. This same band of croakers had sung many sweet songs in their day, the memory of which will long make melody in their hearts. "O that the scales could have fallen from their eyes, and the glorious Peace Jubilee have been revealed to them in all its beauty and benignity!" is the one great regret of the heart that still honors the men while it cannot wholly forget their unsympathizing course towards the grand festival.

The writer will here say, in passing, that he did not wholly abandon the hope of winning Mr. Gray's favor and support after the first unfavorable decision of those whom, in kindness to Mr. Gilmore, he called together to consider the matter. When he had secured subscriptions to the amount of several thousand dollars he called upon him again, and, stating the case just as it was, asked him if he would not then use his influence to aid the enterprise. His answer, slow and impressive, was simply this: "I have nothing to say." The intruder, feeling that this was not a decided "No," still persevered, and tried to win a few encouraging words; but Mr. Gray was immovable, and again

repeated with greater emphasis, "*I have nothing to say.*" This fairly took the courage out of "Mr. Perseverance," who in his confusion in looking for the door forgot even to say "Good morning, sir!"

Still, as he went away he said to himself: "Mr. Gray, I'll not give you up yet. You are too good and too influential a man to be left out in the cold. You have done so many noble things in your life that I'll give you one more chance before abandoning all hope of securing your support."

Some days after this second interview the projector sent Mr. George Coolidge, who was laboring in the interest of the Festival, to see what he could do, but he received no better encouragement; and later still, the writer, believing in perseverance, addressed a note to Mr. Gray to the effect that, if it would not be disagreeable, he would ask the privilege of calling upon him once more, having something important to lay before him in relation to the Jubilee. No answer being received, it was accepted as silent proof that the visit would not be agreeable; consequently the case was given up as "Hopeless," which word was reluctantly recorded in his memoranda against more than one noble and honored name.

Mr. Eben D. Jordan, whose name was now upon the list of supporters of the enterprise, was one of the original council that met in Mr. Gray's counting-room, which decided adversely to the prosecution of the Peace Jubilee enterprise; but having been called away from the meeting before these gentlemen had terminated their deliberations, he, fortunately for the festival, did not feel bound by their decision. Indeed, he was too thoroughly imbued with the spirit of Young America and the spirit of enterprise, which have made him one of the most prominent and successful merchants

in the country, to rest easy under an embargo which he felt was against the true interest of Boston. He therefore joined the vanguard of stanch supporters of the Festival, and talked up the undertaking with a vim that gave greater confidence to not only those who were already engaged in it, but to those who had held themselves aloof.

But while the projector was endeavoring to overcome difficulties and add to the financial strength of the enterprise, the great musical features, including the organization of the "immortal ten thousand" who were to sing the song of Peace, were not neglected.

Being unable to enlist the services or interest of the officers of the Handel and Haydn Society to aid in the formation of the chorus, the already overtaxed projector — who was in constant receipt of letters from societies and individuals desiring to join the grand army of vocalists — continued to answer their inquiries and to encourage the formation of new musical societies, while at the same time he was on the lookout for one to whom he could intrust the supervision of that important department. At length his mind became fixed upon Mr. Eben Tourjée, Director of the New England Conservatory of Music, a gentleman who was in every way qualified for the position, and he offered him the office.

At first Mr. Tourjée hesitated, knowing the great amount of labor the undertaking would involve; he feared that it might interfere with his other engagements and add too much to his responsibilities; but he pointed out the duties and the difficulties of the position so clearly that Mr. Gilmore said to him: "You are just the man for the post. You who can comprehend the magnitude and the character of the undertaking so fully, and point out the mode of

discipline and the manner of proceeding necessary, even to the smallest detail, to form a complete organization,—you who can do this with such clearness and foresight, must neither fear the labor nor decline the responsibility: all other duties must yield to this greatest duty of all. To cultivate and elevate the musical taste of the masses seems to be the aim of your life, and ably and well are you performing your noble mission; but now is your great opportunity, now you can do more and better for the interests of music in one grand effort than in a lifetime by the ordinary methods; you can make thousands interested where now are only hundreds. You will never regret any sacrifices you may make in behalf of so good and great a cause. I will provide such clerical aid as you may need, and will otherwise assist you in your responsible department to the extent of my ability. So give me your hand and say that you will accept the position."

Mr. Tourjée would not decide without reflection; but his inmost soul had already decided. He went home to sleep and dream over it,—or, more truly speaking, to lay awake the livelong night, and look up to heaven, and think, think, *think* of the magnificent picture, the wonderful work of and for art that he was commissioned to prepare and present for the admiration of the nation,—of the world. He accepted the trust, and on the 23d day of February assumed the superintendence of the grand chorus.

An assistant was now wanted who could in some measure anticipate the wishes as well as carry out the views of Mr. Tourjée. Letters seeking information were pouring in from all parts, and it required a person of musical as well as literary qualifications to properly perform the duties of Secretary in this



particular department. Mr. Gilmore selected an accomplished member of his Band, Mr. John W. Odlin, to fill this post; and he was found in every way capable, and fully equal to the varied requirements of the office.

The work of organizing the chorus was now commenced in earnest. Singers were invited to come forward and register their names with a view to forming classes and going through a course of rehearsals for the coming Festival.

As a signal proof of the deep musical interest which the announcement of the Peace Jubilee created, one instance may be cited. In the efforts of Mr. Tourjée to advance the cause of music, during the winter preceding the announcement of the Peace Jubilee he had endeavored to form a class for the study and practice of oratorio music. A few hundred were all that could be induced to join,—scarcely enough to meet the expense attending the rehearsals, and the experiment was not what could be called a success. It might well be supposed, as it was said, that the Handel and Haydn Society comprised all the available vocal talent in Boston, and its board of officers no doubt felt that it would be an utter impossibility to organize a small, much less a great chorus in the city for the Jubilee without the aid of their time-honored association; and, of course, when it became known in the city and elsewhere—as it very soon was—that they held aloof and were not taking any interest in the movement, it was quite natural for them to suppose that that fact alone would deter any outsiders from taking the initiative.

What must they have thought and said when nearly Four Thousand singers came forward in Boston alone to join the classes of Mr. Tourjée! It was a revela-

tion and a revolution in the musical world hereabouts they had little dreamed of. But it was only the verification of a prophecy. Mr. Tourjée, who had found it difficult to induce even a few hundred to join his class during the winter before, was informed that he might now prepare for as large a number as the hall (Bumstead Hall, with a capacity of nearly eight hundred) would accommodate, and have a fresh class every night in the week; and this, too, before even one singer had been accepted in Boston for the Jubilee Chorus.

It was an uprising of the musical hosts such as nothing but the Jubilee of Peace could possibly have evoked; and this uprising was not confined to Boston alone,—the whole country had caught the spirit, and were heart and soul interested in the success of the movement.

But we are arriving at conclusions too fast. At this stage of the proceedings preparations only were being made to bring about this result; and although the material to form the great chorus and other musical features were ready for the mould, there were many dark days of disappointment, many days of weary wandering in the wilderness of doubt, with faith as the only guide, ere the promised land was reached.

Leaving all matters pertaining to the choral department in the able hands of Mr. Tourjée, Mr. Gilmore felt himself relieved of one heavy burden of care, and with fresh spirit and energy entered into the work of pushing forward other important matters.

Immediately following the first announcement of the Peace Jubilee the city government appointed a committee, consisting of Messrs. Edward A. White, Moses Fairbanks, and Benjamin James, of the Board

of Aldermen, and Messrs. William G. Harris, H. W. Pickering, Francis W. Jacobs, Ebenezer Nelson, and Edward E. Batchelder, of the Common Council, to take such steps at the proper time in connection therewith as they might consider the interest and honor of the city required.

Mr. Gilmore had the pleasure and the punishment of appearing before this committee twice,—a pleasure, because it gave him an opportunity of explaining to these gentlemen the grand effect of such a demonstration as was preparing and the honor it would be to the city; and a punishment, because he could not induce them, by any amount of persuasion, to throw in a small appropriation, just enough to turn the balance and make the undertaking a certainty.

The position of the committee was this: they could do nothing to aid the proposed Festival until the citizens had taken it in hand, assumed its pecuniary liabilities, and its success in every respect was placed beyond a doubt. Then, upon the part of the city, they would extend its hospitalities to such distinguished men of the country as might accept the invitation to be present. This was all the city would do,—in fact, it was all it could be expected to do.

The festivalist also tried, through the Hon. Moses Kimball, at this time a member of the Massachusetts Senate, and Chairman of the Committee on Finance, to interest the Commonwealth in the proceedings. It did not take long to find out that the only music he would recommend was a general reduction of State expenses; that was the string he harped on, that was the kind of music he liked to hear, and that was the grand chorus the people would join in the most enthusiastically. So it was useless to endeavor to persuade him to advocate an appropriation to have even

"Hail Columbia" produced by ten thousand voices, a thousand instruments, a great organ, cannon, anvils, bells, big drums, and so forth, etc.!

He appreciated the magnitude and character of the undertaking: it was a great thing to think of to be sure, but he thought it would be impossible to carry it out; and he soon began to throw out serious hints of the danger of overtaking the brain, and all that sort of thing, with which the projector had been familiar from the beginning! As there seemed to be no prospect of this able financier's overtaking the State of Massachusetts on Mr. Gilmore's account, the latter concluded to drop the conversation, and gave up all hope of making any inroad upon the public purse while such men as Hon. Moses Kimball stood guard over the treasury.

The projector next sought the superintendents of the different railroads leading into Boston, to ascertain how much they would contribute towards the great Festival, which would be sure to bring a rich harvest to their line of business. Upon going the rounds of the several roads the officers were found quite favorably disposed. One road was perfectly willing to subscribe if another would, and so on all the way round; but as this one refused to say *what* it would do until that one had headed the list, and a third felt it could contribute only half as much as the fourth, which was sure to get the lion's share of the travelling, it was pretty difficult to arrive at any definite understanding as to what they would do by going from office to office.

The following gentlemen were among those called upon: General George Stark, Manager Lowell Railroad; Governor Onslow Stearns, President, and W. H. Bullock, Superintendent, Old Colony Railroad; A. A.

Folsom, Superintendent Boston and Providence Railroad ; William Merritt, Superintendent Boston and Maine Railroad ; A. Firth, Assistant Superintendent Boston and Albany Railroad ; J. Prescott, Superintendent Eastern Railroad ; C. L. Heywood, Superintendent Fitchburg Railroad ; also Peter T. Homer, Esq., and several other influential gentlemen who were interested in railroad matters.

Being unable to come to any conclusion in visiting one after another, at the solicitation of Mr. Gilmore they agreed to send representatives from each of the roads to talk the matter over, and for this purpose two meetings were held at the Parker House. After listening to the projector's statement of the prospects of the festival and what it would do for Boston, all were satisfied that, if the plan were carried out, there would be immense travel over their lines during Jubilee week. The energetic Superintendent of the Boston and Providence Railroad, A. A. Folsom, Esq., took an active interest in the enterprise, and the Directors of that road authorized him to subscribe a thousand dollars at the first meeting, provided others would put down their share *pro rata*, based upon their comparative incomes and facilities for travel, and according to the extra profit which each might expect to derive through the festival. Some proposed to give a certain proportion of the earnings for the week ; some were not prepared to do anything without again consulting the Directors of their roads, while others had decided not to give a dollar. Where there are so many wheels within wheels to be manipulated, the process of grinding out an appropriation is slow. But the projector had been taught so many hard lessons in the school of patience, that he could wait until the officers of the roads were all ready to do something or nothing.

In wandering from place to place in search of aid, without finding many pillars of support to lean upon, the weary traveller felt the burden of his cares grow lighter as he recurred to remarks made at a recent meeting of the Massachusetts Charitable Mechanic Association, proposing the Coliseum as a suitable building in which to hold their grand fair. "Who knows," thought Mr. Gilmore, "but they may be induced to contribute towards the enterprise, if by that means they can secure the use of the Coliseum for the exhibition of their products of industry?" The writer therefore called upon Mr. Jonas Fitch, President of the Association, Colonel A. J. Wright, one of its officers, and the Hon. F. W. Lincoln, to urge the adoption of the suggestion. He was invited to appear before the Board of Managers and make known whatever he might consider of interest to them upon the subject. On the evening of February 22d he presented himself for that purpose, and found the following gentlemen present:—

|                    |                  |                   |
|--------------------|------------------|-------------------|
| Jonas Fitch,       | Theophilus Burr, | Henry A. Lyford,  |
| Albert J. Wright,  | Ivory Bean,      | George Ross,      |
| Osmyn Brewster,    | George W. Smith, | David Chamberlin, |
| Joseph L. Bates,   | Andrew J. Morse, | William Leavitt.  |
| Charles F. Austin, |                  |                   |

Mr. Gilmore commenced unfolding his plan with great enthusiasm, and drew attention to the benefit that would result from calling together so large a number of people for so good a purpose. A new world of harmony would be opened, a new mine of riches developed, from which all trades and professions would reap a rich reward of new thought and fresh impulse. Like the morning light it would revivify and intensify every spiritual and intellectual growth, and make the hand a better servant of the brain in

producing more finished works of art and industry. He very soon discovered that the solid, matter-of-fact men he was addressing were not of the kind to be carried into the seventh heavens by any amount of musical rhetoric. They simply asked, "Is it a sure thing that the building will go up? Where is it to be located? Will it be suitable for our purpose?" and so on!

*Positive* answers to these questions could not be given. The ultimate fate of the enterprise was still shrouded in doubt, and neither he nor they could foresee the end. Mr. Gilmore made an effort to have these gentlemen subscribe funds of their Association to hasten the erection of the building, which would provide them with ample accommodations and give a novel interest to the exhibition, and undoubtedly largely increase the attendance. But they could not venture on uncertainties, or involve their Association in any risk. If the Coliseum were already erected, they would consider its adaptability to their purpose, but as things were, they must look for some other place, or take up with their old quarters.

They afterwards concluded to hold their exhibition in the usual place (Quincy and Faneuil Halls), and think no more about a building which, up to that time, was only "a castle in the air."

As already stated, the writer had appeared before national, State, and city officials, various railroad corporations, clubs, associations, and many other public and private bodies to plead his case, evidently winning the interest of all by his earnest presentation of the great Peace programme; and although no substantial encouragement had been obtained from any of these important sources up to this time, still the subscription-list was slowly increasing.

Scarcely a day passed without some new name being added to the list of subscribers for season tickets. They came in just fast enough to keep the current moving and to stimulate the projector and his solicitors to greater exertion. Inquiry was continually made, "What will be the price of single tickets of admission?" The public voice was very encouraging: "We are all ready with our five-dollar bills when you are ready with your music; but we cannot give either a hundred or a thousand dollars to help you." This was the general sentiment. The manager, however, thought it advisable to defer information about the price of single tickets to a later day, and continue the canvass for hundred-dollar subscribers, so long as any of that class could be found. It was his policy to work a vein till it gave out, and then prospect for a new opening. No matter how fruitless the efforts of one day might appear, or how dark the clouds that lowered around him at nightfall, he was up next morning bright and early, determined to "try, try again," — to leave no stone unturned, no means untried upon *that* day that might add friends to the cause or swell the list of subscribers. But oh! what zeal, what enthusiasm, what resolute determination it required, to go forth day after day for weeks and months, in the face of doubt, prejudice, and opposition, trying to convert non-believers, who had the means but not the disposition to join the noble band whose names were already upon the golden-lettered list. But the cause lent inspiration to its advocate, and with a soul of fire he went on through trials and persecutions, entering hearts and pockets, making conquest after conquest, firmly believing in the victory which came at last.

In his perambulations at this time frequent visits were paid to Mr. Jordan, who watched the progress



made with the deepest interest. The all-important consideration now was, "When shall the Coliseum go up?" and the projector urged upon Mr. Jordan the necessity of taking steps towards beginning the work.

The architect, Mr. Allen, represented that the building, according to his plans, could be erected for *Forty* Thousand Dollars, in which estimate he was sustained by others who had been consulted; one prominent firm even offered to complete it for that amount, but withdrew their proposal before it could be acted upon. The following is their letter proposing the contract:—

Boston, February 16, 1869.

P. S. GILMORE, Esq.

DEAR SIR,— We have examined the plans laid before us as drawn by Mr. Allen for the building for the National Peace Jubilee and Musical Festival, to be held in this city in June next; and, without going into details, we believe the building can be put up for \$40,000.

It is difficult to estimate the value of the building to take down. We are, however, of the opinion that the material standing will be worth about \$10,000.

After a more careful examination we will give you a positive bid.

Wishing you all the success you may desire in this great enterprise, we remain

Very truly yours,

JEWETT & PITCHER.

To test the soundness of these estimates, Mr. Jordan authorized the well-known architect, Mr. Gridley G. F. Bryant, to make a thorough examination of the plans and report to him the cost of erecting the building; putting in seats, and everything else required to render it complete for the purpose in view. Mr. Bryant's investigation led to the discouraging announcement that it would cost at least *Eighty* Thousand

Dollars,—double the amount previously named! The leap from Forty to Eighty Thousand Dollars caused Mr. Jordan to drop the subject instantly. With only Twenty-Five Thousand Dollars actually subscribed, and the promise of Ten or Fifteen Thousand more, the undertaking was too risky for even the wisest or wealthiest financier. Mr. Jordan had no doubt whatever of ultimate success; he knew the whole country were looking forward with confidence to the result; but it was too much to expect him to assume the whole responsibility of authorizing the erection of the Coliseum. Mr. Gilmore tried hard to induce other wealthy and public-spirited gentlemen to share the responsibility with Mr. Jordan, but without avail. Enterprising builders were entreated to run the risk of putting up the structure, accepting in payment a consignment of the amount already subscribed and the control of the Festival treasury until the full cost was paid; but though many wished to take the contract, yet none were willing to commence the work without having full security in advance. What could be done? Was there any possibility of overcoming the obstacles and getting the building started? All efforts seemed to fail. There is no disguising the fact that the situation at this time looked desperate; the enterprise had seen dark days, but these were the darkest; almost impenetrable gloom settled down upon it, and there seemed no way out of the difficulties. *Work!* was the only word that had any inspiration in it now. *Work* of the hardest kind,—in season and out of season, at all times and in all manners,—work of brain and heart and hand,—anything, everything that could be done to lift the terrible load that seemed sinking deeper and deeper in the mire of despondency. The writer's distress of mind at this time was indeed

almost unbearable, for the condition of his own private affairs was sufficient to break him down, let alone the weight of disappointment that was oppressing him from other causes.

From the first moment that he commenced developing the great idea that so enraptured him, all remunerative sources of employment had been abandoned; consequently he was long without income of any kind: in truth, every dollar of property he possessed had been literally swallowed up in the cause.

Grim-visaged Want was staring him in the face. He had sacrificed all for an idea,—an idea that had led him like an *ignis fatuus* into the depths of a slough that threatened to engulf him. But could it be a false light? No, he would not believe it. In his deepest distress he still felt the heavenly harmonies in his soul of the great gathering of the musical hosts. “No,” he cried, “if there is virtue in the land,—if there is pride, if there is patriotism, if there is a love of anything besides money, it must and it will succeed!” But Fate seemed now to say: “Stop! you have gone far enough. You have attempted more than mortal man can accomplish. The realization of your “dream” would be almost a miracle. There is a limit to every folly, and you have reached the limit of this. Turn back to your old ways of thought and work, and let this phantom pass.” O what deep distress of mind, what anguish of soul was his, as the thought of “failure” haunted him! His heart was sinking; his strength exhausted; his purse empty: *Must he give up the contest? . . . NEVER!* THE SWORD OF FAITH CAN CUT ITS WAY TO HEAVEN! With this sword he had fought from the beginning, and would fight until all obstacles were overcome. He could not give up his delightful dream while he

had a tongue to proclaim its marvellous beauty. *It must be realized!* He would never hang out the white flag of surrender, — *never!* Come what would, he had faith he should conquer. Though his resolution and resources were at this time taxed to their utmost, — though it was “do or die” with him, and the crash that would crush him seemed impending, still *faith* illumined his soul, and he believed in the coming of the Peace Jubilee as he believed in the rising of the morning sun after a night of storm and darkness.

Often the beautiful words of Longfellow came to his mind, —

“The star of the unconquered will,  
He rises in my breast,  
Serene, and resolute, and still,  
And calm, and self-possessed,” —

and he felt stronger for repeating them. How the noble gift of song enriches not only the heart that possesses it, but imparts comfort to the sad and strength to the doubting, — nerving the arms that hang down in despair and filling the soul with a light that leads to higher hopes and grander achievements. The twin sisters, Poetry and Music, not only soften the rough asperities of our nature, and crown with their garlands the brows of victors in the battle of life, but take hold as it were of the spade and the mattock and dig in the trenches of every great undertaking that wins the approval of God and the hearts of men.

In this hour of trial a new light shed its rays upon his path, a new way of procuring material for erecting the great “Temple of Music” was suggested to his mind.

A list of the lumber-merchants in Boston and vicinity having been obtained, it was proposed to apply to each firm for a contribution of a certain class of lum-

ber, which in the aggregate would amount to a quantity sufficient to build the Coliseum; it was then designed to issue a call, signed by several prominent officers in the late war, asking the returned soldiers and sailors of Massachusetts to come forward with their implements of industry and put in as hearty strokes towards building the "Temple of Peace" as they did in crushing the rebellion, — a temple in which the result of their brave hearts and strong arms might be commemorated by a national feast of prayer, of speech, and of song. The Massachusetts boys could do it, for they had on many occasions during the war shown their aptitude in the use of tools, and had gained as great fame for their skill in various handicrafts as for their bravery in handling the destructive weapons of war. As soldiers or citizens they had proved themselves equally efficient in every emergency, and worthy their proud ancestry. Such a call as was now to be made upon their patriotism as men and their skill as mechanics he knew would meet with a noble response. The novelty of the proceeding would excite the imagination and kindle unwonted enthusiasm. It would be just the thing to catch the popular fancy, and would be pleasure to them while it would be profit to the Jubilee. It would not be giving money directly, though substantially helping the cause. Many do not like to give outright who would willingly assist in some roundabout way that don't cut so straight to the pocket. It would be looked upon by all as a sort of holiday-workday, and if once properly inaugurated there is not a veteran soldier or sailor in Massachusetts who would not wish to have a hand in it. In consideration of such services one day's entertainment would be given free to the "volunteers" and their families. The projector believed that this plan of having the

building put up could be successfully carried out; at least he was determined to try it.

It was proposed to ask every city, town, and village in Massachusetts to send forth its volunteer corps to give *one* day to the work. The railroads would be solicited to issue free passes, or tickets at a greatly reduced price. Altogether, the expectation of seeing the various delegations pass through the city every morning, with drums beating and banners flying, and armed with the implements of *Peace*, — the swords and muskets turned, if not into ploughshares and pruning-hooks, at least into saws, hammers, &c., — was a scene which, if realized, would arouse the greatest enthusiasm throughout the country. The very thought of it gave new inspiration and encouragement to the one of all others who needed it most at this time.

After perfecting his plans somewhat, and filled with the ardor of this new idea, he called upon his friend General Robert Cowdin, who was largely interested in the lumber-trade, and who, a tried veteran himself, had great influence with the veteran "boys in blue." The General listened with evident interest to the plan proposed; but he was too used to being under fire to get much excited over such a volley of words as was now poured in upon him. He would willingly do his share in any way to further the laudable efforts of his enthusiastic friend; but he did not have much confidence in the success of the movement now proposed. It looked too much like a "forlorn hope" to rally many followers. Other lumber-merchants applied to were of about the same opinion as General Cowdin.

After a few days' experience among those in that line of business, the applicant for wooden favors concluded that, with all his faith, it would need the physical power of a Hercules, the eloquence of a Demosthenes,

and the patience of a Job to succeed in obtaining the necessary material and get the building erected through the means suggested.

This was the condition in which matters stood early in the month of March. After the earnest efforts that had been put forth to bring about the "day o' jubilee" the citizens of Boston began once more to doubt the possibility of seeing the enterprise carried through, no corner-stone having yet been laid or a timber brought to the ground. Indeed, even a site for the building had not yet been settled upon. All sorts of rumors as to its fate were in circulation, and its abandonment was again foretold. Verily, verily, there was one individual in Boston at this time who was passing through a trying ordeal, and who did not "sleep o' nights."

At this juncture it was resolved that the Peace Jubilee should take place at the appointed time, building or no building; that, if Boston would not furnish a structure for such a festival, it should be held in the open air, with the blue vault of heaven as its only canopy. The musical missionary was not, however, without hope that Providence would yet provide a way out of all this trouble, that the means to carry out the whole programme as intended would be forthcoming; for at this time, trying as it was, he felt lifted as on the wings of inspiration, and experienced a buoyancy of feeling that presaged the happy result. Filled with this light he could suffer disappointment and buffeting at every step; clad in the armor of a sacred duty, bearing the standard of a holy cause, he felt himself commissioned as the humble messenger of a musical offering in the name of Peace, that would manifest to the world the joy of a nation for its deliverance from a fratricidal war.

The cloud of despondency which again hung over the minds of many as to the fate of the Jubilee seemed to cast its gloom even upon the path of the hopeful Mr. Tourjée, who had assumed the organization of the Chorus, and caused him to withhold for some days the issuing of an important circular containing information for which musical societies and vocal organizations throughout the country were anxiously looking. Mr. Gilmore at this time had much to occupy his mind aside from the musical department, and was not aware until he saw, on entering Mr. Tourjée's office, that the ten thousand circulars which he had supposed were winging their way to all parts of the country were not yet issued.

Upon learning that the delay was caused by a feeling of uncertainty as to the wisdom of going ahead in the face of so much discouragement, he gave orders for immediately mailing them. This was no time for hesitation; a spirited display of confidence, together with explicit instructions to proceed at once with the utmost energy in carrying out details, very soon dispelled the clouds of gloom and let in the light of hope. The circulars were scattered broadcast over the land. All doubt was banished from the mind of the prudent and conscientious Superintendent of the Chorus, and whoever had occasion thereafter to visit the musical headquarters felt that the Peace Jubilee was as sure to take place at the time announced as the day was certain to arrive.

Previous to the preparation of this circular, Mr. Gilmore informed Mr. Tourjée that the time of the Festival would probably be extended to five days, and it would be necessary to lay out the choral part of the music with that understanding, which was done.

The following is a copy of the circular, which was



inserted with favorable comments in many of the Boston dailies and other papers in different sections of the country.

## CHORUS CIRCULAR No. 1.

Boston, March 10, 1869.

The undersigned, at the solicitation of the management, has undertaken the arrangement and organization of the Chorus of the National Peace Jubilee, to occur in this city on Tuesday, Wednesday, and Thursday, June 15, 16, and 17, 1869. To insure its success, it is necessary to secure the co-operation and participation of the musical people of the country, and to this end this circular is issued.

It is desirable that where no choral societies exist they should immediately be formed, to consist of not less than sixteen voices, and that great care should be exercised in the selection of singers, in order that none be admitted who cannot sing ordinary church-music at sight, and that none be rejected who may be really available in the choruses to be sung on this occasion.

When such organization is made, a President, Secretary, Treasurer, Librarian, and Pianist should be chosen, and a Musical Director, who must be able to furnish satisfactory evidence of his fitness for the position, though it would be preferable for him to visit us at Boston as soon as may be after appointment, as a personal interview would be much more satisfactory, and at the same time he could attend a rehearsal of the Boston Chorus, and learn the manner of producing the choruses and the *tempi*.

As soon as such organizations are reported to us, with the number of singers upon each part, and a full list of officers, the music will be sent, bound in complete order, free of charge, and societies will be allowed to retain the same at the close of the Festival. It will be seen that in this way each society will obtain the nucleus of a library of music for choral practice without expense, and a collection of choruses from the best oratorios of the great masters. In view of future similar festivals, and the improvement of the musical taste of the public generally, the awakening of a greater interest in art, and the attainment of a higher standard in sacred music, these advantages cannot be too highly estimated.

The choruses to be sung are as follows: "Achieved is the Glorious Work," "The Heavens are Telling," and the "Marvellous

Work," from Haydn's *Creation*; "And the Glory of the Lord," "Glory to God," and the "Hallelujah Chorus," from Handel's *Messiah*; "He watching over Israel" and "Thanks be to God," from Mendelssohn's *Elijah*; "Sleepers, Wake" and "To God on High," from Mendelssohn's *St. Paul*; "See, the Conquering Hero comes!" from Handel's *Judas Maccabæus*; "Prayer," from Rossini's *Moses in Egypt*; Luther's Choral, "A Strong Castle is our God"; "Gloria," from Mozart's *Twelfth Mass*; and the "Inflamatus," from Rossini's *Stabat Mater*.

The proportion which it is desired to establish is as follows: 8 Sopranos, 7 Altos, 5 Tenors, and 6 Bassos; but the volume of tone in each of the parts must be as nearly equal as possible. The same proportion to be observed in the organization of either small or large bodies of singers.

It will be of great advantage for the choral organizations of neighboring places to meet together for general rehearsal, at least once before the Festival, for in this way greater unity of action and *tempo* can best be obtained; and whenever such an arrangement is made, we will arrange, if desired, and if deemed practicable at the time, for Mr. Carl Zerrahn to be present and direct the same.

Ample accommodations will be provided for lodging and entertaining the ladies and gentlemen of the Chorus at the lowest possible expense to them. The railroad fares will undoubtedly be at half price, and the tickets will probably be made good for a period extending at least up to July 5th. Full particulars on this point will, however, be given in the next Circular, which will also contain all necessary information upon EVERY POINT in connection with the Festival.

Members of choruses from any part of the country will be allowed to visit the rehearsals of the Boston Chorus, at Music Hall, under Carl Zerrahn, upon application to the undersigned for tickets for the same.

Members of the Great Chorus will be entitled to free admission to the entire Festival (which will probably be continued beyond the time specified above), and to Great Organ Concerts at Music Hall, at one half the usual rate, upon presentation of their excursion ticket.

It may not be necessary to impress upon the minds of the members the great importance of unity of action in, and immediate attention to this matter, and the necessity of a minute observance of the suggestions above given; for it is only by these

means that a chorus of such magnitude can be perfectly organized and carried to a successful issue.

It is almost needless to refer to the design of the Festival, — the celebration of the restoration of Peace to our Country, — or to its magnitude. Let it suffice to say that it will be a Jubilee worthy of its cause, and if it receives, as it should, the hearty co-operation of singers and the musical public generally, it will serve to advance the cause of Music, by bringing the masses together, and inspiring them with a love of all that is noblest and purest in the Divine Art, and prove a Musical Festival such as the world has never witnessed.

All communications should be addressed to

E. TOURJÉE,

*Music Hall, Boston, Mass.*

The appearance of this circular, and the favorable notices of the press, gave fresh impulse to the cause, and once more it looked to the doubting public as if the programme was sure to be carried out.

Mr. Gilmore now determined to make a strong effort to bring together all friends and subscribers to the enterprise, and on this errand he again entered the office of Mr. Eben D. Jordan. Without the least exaggeration this must have been the twentieth call he had made upon that gentleman, who, notwithstanding the frequency of the visits, always listened to the latest variation upon the original theme with encouraging interest.

"If the subscribers can be brought together and an association formed, will Mr. Jordan accept the treasurership?" was Mr. Gilmore's proposition. After a short interview and a stirring appeal, Mr. Jordan decided to accept any position which would help the cause, provided others whom he named agreed to take an interest in carrying out the plan. This was a great point gained, and had the same effect in Boston as if A. T. Stewart in New York should agree to accept the treasurership of a similar undertaking there.

To bring about a meeting of the subscribers and to organize committees was a very difficult matter to accomplish. The struggle through which the enterprise had passed from the date of its first announcement was somewhat familiar to Boston ears, and none had watched its weary progress with more interest, nor had reason to feel more disheartened at its prospects, than those who came forward and subscribed in its early stages. Consequently their very familiarity with its trials, not the least discouraging of which was the opposition openly waged against it, dampened all enthusiasm, and was enough to dissuade any and all from accepting offices of responsibility, or becoming in any way entangled with its fate.

The confidence of Mr. Jordan, however, and his willingness to brave the dangers, inspired others with fresh courage; and in calling upon many of those whose names were upon the list, though some expressed themselves quite indifferently about it, yet several promised that they would certainly attend the meeting which the projector was about to call. He therefore addressed to over sixty gentlemen, who in different ways had encouraged the enterprise, the following note:—

BOSTON, March 10, 1869.

MY DEAR SIR,—A meeting of subscribers to the National Peace Jubilee will be held at Conservatory Hall, in Music Hall Building, on Saturday next, at twelve o'clock.

As matters of importance connected with the Jubilee will be brought before the meeting, I would consider it a personal favor if you can make it convenient to be present.

I remain, dear sir,

Very sincerely yours,

P. S. GILMORE.

Conservatory Hall is a large room at the very top of the Music Hall building, up nine short flights of

stairs from *terra firma*. Mr. Gilmore was early on hand, and anxiously awaited the gathering that was to decide the fate of the Peace Jubilee.

Moments seemed hours as he watched the door to see who might enter. What if they should not come! The thought was tantalizing as he went over the whole thing in his mind, from its conception to its latest development, as he had done hundreds of times before. What if many should plead prior engagements which they had forgotten when they promised to be present! No, no, it could not be; he would not harbor such a feeling a moment. They would come, every one of them, he believed, prepared to do what they could to uphold the standard round which they had so nobly rallied. They were good men and true, who as citizens regretted that, while the whole country were looking forward with enthusiasm to the realization of the Peace Jubilee, there should be not only a want of interest, but a deep undercurrent of downright opposition to it among the ancient musical and mercantile circles of Boston. But those who had promised to attend this meeting to-day could and would turn the scale, and strike a chord in unison that would dispel all doubt and discord, and fill the public ear with confidence and harmony. It was a moment of intense suspense to the projector. He felt as if his own fate as well as that of the Jubilee hung on their coming and their decision.

No soldier on the eve of a battle that is to decide the fate of an empire could feel more keenly the danger and delicacy of the situation. O that a tongue of fire were given him that he might warm every soul into a glowing enthusiasm in behalf of his holy cause! Hark! there comes somebody! No; it is but the creaking of the door. It was not yet quite time.

The great hour-hand was slowly creeping over the face of the dial, and every steeple in the city would soon clang out the welcome hour of "Twelve."

Boston men are usually prompt; they are on hand at the moment agreed. Still the time dragged heavily; his heart throbbed louder and louder. One, two, three minutes more. Ah, there they come, sure! "Tramp, tramp, tramp" never sounded so inspiring before.

Yes, just at the appointed hour several of the heaviest and most enterprising men of Boston followed each other into the hall in rapid succession, puffing and shaking their heads ominously, as if they failed to appreciate the cause that compelled them, at the very outset, to mount to such a giddy height,—the very height of impudence perhaps they thought! The spirit of good nature, however, seemed to diffuse itself through the increasing party, and in a short time all were busily discussing in little groups the object for which they were assembled. Among those present were Mr. Eben D. Jordan, Mr. M. M. Ballou, Mr. Oliver Ditson, Alderman Lewis Rice, Mr. Frank Wrisley, Mr. George H. Davis, Mr. Gardner Wetherbee, and a score or so of other well-known Bostonians. The meeting was at length called to order, and without the formality of regular organization Mr. Gilmore made a brief statement of what had already been done, what could and what should be done, and what the whole country were expecting; and he appealed to the gentlemen present to take some decided steps then and there for the fulfilment of the promised National Peace Jubilee.

Mr. Oliver Ditson—through whose enterprise material to advance the cause of music had been spread all over the land—was able to speak from experience of the enthusiasm that everywhere prevailed among

the musical fraternity concerning the festival; and his remarks convinced all present that this deep interest, instead of being suffered to die out, should be fostered and encouraged by every citizen of Boston.

Mr. Tourjée made a further statement of the feeling that seemed to pervade every singer in the country, he being then in communication upon the subject with scores of societies; and he gave it as his opinion that, from a musical stand-point, the undertaking might already be looked upon as an assured success.

Remarks were also made by other gentlemen; at length Mr. Jordan took the floor, and made a speech which roused the greatest enthusiasm, and called forth rounds of applause. His remarks inspired all present with a feeling of confidence, and he closed by saying that "the Peace Jubilee might from that moment be looked upon as a certainty, and no doubt whatever should hereafter be entertained of its success."

Immediate steps were taken to carry out the plan by appointing committees *pro tem*.

Messrs. Davis, Ballou, and Alderman Rice were appointed a Committee on Building, and Messrs. Wrisley and Wetherbee a rallying Committee on Guaranty Fund. The sum of Fourteen Thousand Dollars was subscribed upon the spot.

A general and animated conversation ensued, in which the great benefit that would result to art throughout the country was considered, and amid great enthusiasm the meeting was adjourned to the Tremont House on the following Monday evening. All doubts were now removed; the press gave a full report of the proceedings, and the right spirit seemed to be aroused at last. The Building Committee did not lose a moment, but went at once to the rooms of Mr. Allen, the architect, to examine the plans over which he had

labored so faithfully for months. A more competent or trustworthy committee for this important duty could not have been selected. They examined all the plans with such earnestness and interest, and with such a clear comprehension of everything necessary for the erection of the Coliseum, that Mr. Gilmore, in listening to their animated remarks during the examination, could not refrain from asking himself how it was possible that these gentlemen, fortunately possessing such a thorough knowledge of the subject in hand as to enter into details with all the precision of practical architects and builders, could have been chosen without the least premeditation. But he was irresistibly forced to the conclusion that the Great Power that rules the hearts of men and orders the events of time had directed their choice; that the noble work undertaken in the interest of *harmony* should go on to completion, until the song of praise to the Almighty should seal the bonds of Peace and Union, and a shout go up that would be heard to the ends of the earth, proclaiming that this whole broad land was forevermore

Bound together, State to State,  
Pledged to share one common fate:  
A unity inviolate,  
A monument eternal.

The Building Committee continued the examination of the plans late into Saturday night, and on Monday morning they visited locations proposed for the Coliseum, and finally concluded that the lower end of Boston Common, known as the "Parade Ground," was the most central and appropriate place for the erection of the great building.

Some objections to the occupancy of this spot for such a purpose had already been put forth by the



Boston Daily Advertiser, as has heretofore appeared; but the committee supposed no serious opposition could be contemplated. Mr. Davis "could not see, for the life of him, what reasonable objection any citizen of Boston could offer to having a temporary building for a National Jubilee of Peace placed upon Boston Common; that unless there were some legal objections, some article or clause in the city charter that would prohibit its use for any such purpose, he would by all means have the Coliseum placed there, and nowhere else."

This was the view of all interested; but to settle the point more conclusively, the opinion of the city solicitor, John P. Healy, Esq., was called for; and he removed all doubts by giving the city government his written opinion to the effect that the use of a portion of the Common for a temporary structure would not in any way infringe upon the restrictions by which that public ground is governed, and no legal objection could be raised to its appropriation for such a purpose.

Upon learning of this decision the Building Committee immediately presented to the Board of Aldermen the following petition:—

BOSTON, March 15, 1869.

TO THE HONORABLE MAYOR, AND

BOARD OF ALDERMEN OF THE CITY OF BOSTON.

The undersigned, a committee of citizens, chosen and appointed to superintend the erection of a temporary structure designed for the purpose of holding a Grand National Peace Festival, having visited the spot suggested as a locality for said purpose, are impressed with the utter impracticability of the same, and earnestly solicit an immediate hearing before your honorable body, to the end that permission may be given to erect the proposed structure on Boston Common.

GEORGE H. DAVIS,  
M. M. BALLOU.

Mr. Lewis Rice, of the committee, could not with propriety sign the petition, being a member of the Board of Aldermen; but when the subject came up for discussion, he moved that the petitioners have an immediate hearing, and on this and many other occasions gave the weight of his influence in favor of aiding the Jubilee, and did all that he could to make it a success. The hearing was granted, and Messrs. Davis and Ballou gave clear and satisfactory reasons why the use of the Parade Ground should be granted for the purpose in view;—it being the best and most convenient location for the building, and, from its associations, the most appropriate spot for a grand National gathering in the name of Peace.

After a full review of the whole subject, no legal objections appearing, the following order, offered by Alderman E. A. White (the part in *Italics* being added by Alderman Newton Talbot), was passed with only one dissenting voice:—

*Ordered, That the Parade Ground on Boston Common be granted to Lewis Rice, George H. Davis, and M. M. Ballou, Building Committee of subscribers to the Musical Peace Festival, for the purpose of erecting a temporary structure in accordance with plans and specifications designed for that purpose; the said building to be erected under the co-operative superintendence of the City Engineer, Superintendent of Public Buildings, and the Committee on Common and Squares. Said grantees to give a satisfactory obligation to the city authorities to remove said building from Boston Common whenever ordered to do so by this Board.*

The question of location being settled, the committee commenced making vigorous preparations for the immediate prosecution of their task.

The second meeting of the subscribers took place at the Tremont House on Monday evening, March 15, and after a brief review of what had been done in the few days preceding, it was decided to hold a formal

business meeting, on the next evening, of all the subscribers and others interested, for the purpose of forming a permanent organization, and appointing committees to take charge of the several departments of the enterprise requiring supervision. A special notice to that effect appeared in the papers next day, and on Tuesday evening, March 16, the numbers that congregated in the parlors of the Tremont House in response to the call gave evidence of the deep interest taken in the approaching Festival. The meeting was called to order by Alderman Rice, upon whose motion Major George O. Carpenter was chosen temporary Chairman, and Mr. Henry G. Parker, Secretary.

The Chairman explained the object of the meeting in an appropriate and effective address, after which an organization was formed under the title of the

“NATIONAL PEACE JUBILEE ASSOCIATION.”

A committee of five was then chosen, consisting of the Chairman, Secretary, Messrs. M. M. Ballou, Oliver Ditson, and Frank Wrisley, to select a permanent list of officers and committees. The committee performed their task, and reported the name of Hon. Alexander H. Rice for President of the Association. The gentleman not being present, the Chairman appointed Messrs. Ballou, Jordan, and Ditson a committee to wait upon him at his residence and inform him of his election. After a brief absence the committee returned, and reported through Mr. Ballou the acceptance of Mr. Rice, and his hearty interest in the success of the Peace Jubilee, which announcement was received with the warmest enthusiasm.

On the following page is a revised list of the officers and committees chosen (including several names subsequently added) to carry out the great Festival.

# LIST OF OFFICERS AND COMMITTEES OF THE NATIONAL PEACE JUBILEE ASSOCIATION.

Organized March 16, 1869.

## President.

HON. ALEXANDER H. RICE.

## Treasurer.

EBEN D. JORDAN.

## Secretary.

HENRY G. PARKER.

## Executive Committee.

HON. A. H. RICE, *ex-officio* CHAIRMAN.

E. D. JORDAN,  
M. M. BALLOU,  
JOSIAH BARDWELL,

FRANK WRISLEY,  
OLIVER DITSON,  
HORATIO HARRIS,

LEWIS RICE,  
GEORGE H. DAVIS,  
FRANCIS RICHARDS.

## Finance Committee.

E. D. JORDAN,  
HORATIO HARRIS,

OLIVER DITSON,  
FRANK WRISLEY,

JOSIAH BARDWELL.

## Building Committee.

GEO. H. DAVIS,  
LEWIS RICE,

M. M. BALLOU,

FRANCIS RICHARDS.

## Music Committee.

FRANCIS H. UNDERWOOD,  
HENRY G. PARKER,  
THERON J. DALE,  
GEO. P. BALDWIN,  
JOHN C. HAYNES,  
J. B. SHARLAND,

THOMAS E. CHICKERING,  
HENRY TOLMAN,  
LORING B. BARNES,  
CARL ZERRAHN,  
JULIUS EICHBERG,

GEO. D. RUSSELL,  
EBEN TOURJÉE,  
CHARLES KOPPITZ,  
H. K. OLIVER,  
HENRY MASON.

## Committee on Decorations.

W. W. CLAPP,  
GEO. B. FOWLE,  
J. WILLARD RICE,

JOHN B. HALL,  
NEWELL A. THOMPSON,  
A. S. PRATT,

G. T. W. BRAMAN.  
WARREN B. POTTER.

## Committee on Advertising and Printing.

HENRY G. PARKER,

S. R. NILES,

CHARLES W. SLACK.

**Committee on Invitation and Reception.**

|                  |                       |                      |
|------------------|-----------------------|----------------------|
| EDWARD A. WHITE, | HENRY W. PICKERING,   | G. T. W. BRAMAN,     |
| JAMES M. BUGBEE, | FRANCIS W. JACOBS,    | GEORGE O. CARPENTER, |
| MOSES FAIRBANKS, | EBENEZER NELSON,      | CHARLES H. ALLEN,    |
| BENJAMIN JAMES,  | EDWARD E. BATCHELDER, | ARTHUR CHENEY,       |
| WM. G. HARRIS,   | ALEXANDER H. RICE,    | JAMES H. FREELAND.   |

**Committee on Reception of Members of the Press.**

|                     |               |                   |
|---------------------|---------------|-------------------|
| NEWTON TALBOT,      | CURTIS GUILD, | S. N. STOCKWELL,  |
| ROLAND WORTHINGTON, | E. F. WATERS, | WM. G. BLANCHARD, |
| D N HASKELL,        | C. DUNHAM,    | J. R. OSGOOD.     |
| R. M. PULSIFER,     |               |                   |

**General Committee.**

|                        |                     |                       |
|------------------------|---------------------|-----------------------|
| ALEXANDER H RICE,      | GEO. R. DRAKE,      | P. S. GILMORE,        |
| E. D. JORDAN,          | JONAS FITCH,        | GEO. STARK,           |
| JOSIAH BARDWELL,       | F. A. OSBORN,       | C. A. RICHARDS,       |
| CHARLES G. GREENE,     | JAMES OAKES,        | B. R. WELD,           |
| HORATIO HARRIS,        | THOS. E. MOSLEY,    | JEREMIAH PRESCOTT,    |
| GEORGE B. UPTON,       | GEO. H. DAVIS,      | FRANK BUSH,           |
| CHESTER W. CHAPIN,     | LEWIS RICE,         | GEO. B. WILLIAMS,     |
| JAMES H. FREELAND,     | M. M. BALLOU,       | J. V. SPALDING,       |
| FRANK WRISLEY,         | J. T. BRADLEE,      | J. D. PHILBRICK,      |
| OLIVER DITSON,         | HENRY G. PARKER,    | G. WASHINGTON WARREN, |
| JOSEPH H. CHADWICK,    | CURTIS GUILD,       | RICHARD FROTHINGHAM,  |
| A. A. FOLSOM,          | ROBERT O. FULLER,   | D. B. STEDMAN,        |
| WALDO ADAMS,           | ROLAND WORTHINGTON, | R. M. PULSIFER,       |
| GEORGE WHEATLAND, JR., | JOHN F. MILLS,      | GARDNER WETHERBEE,    |
| JOHN F. ANDERSON,      | WM. B. STEARNE,     | W. E. HAWES,          |
| GEO. E. BATCHELLER,    | PATRICK DONAHOE,    | GEO. O. HOVEY,        |
| CHAS. B. PERKINS,      | CHAS. H. ALLEN,     | JOHN H. THORNDIKE,    |
| GEO. O. CARPENTER,     | SAM'L D. CRANE,     | ICHABOD HOWLAND,      |
| ARTHUR CHENEY,         | E. F. WATERS,       | W. T. VAN NOSTRAND,   |
| W. W. CLAPP,           | JOHN W. LEIGHTON,   | LUTHER L. HOLDEN,     |
| FRANCIS DANE,          | W. V. HUTCHINGS,    | ROBERT H. STEVENSON,  |
| P. B. GOODSSELL,       | S. R. NILES,        | J. LEWIS STACKPOLE,   |
| J. R. OSGOOD,          | JOHN TAYLOR,        | EUGENE H. SAMPSON,    |
| JOHN S. ELDREDGE,      | CHAS. W. SLACK,     | R. C. DUNHAM,         |
| THOMAS MACK,           | T. E. CHICKERING,   | J. ALBA DAVIS,        |
| FRANCIS COGSWELL,      | C. V. WHITTEN,      | W. E. BAKER,          |
| DANIEL N. HASKELL,     | HENRY MASON,        | N. J. RUST,           |
| WM. CUMSTON,           | THOS. RICE, JR.,    | A. G. HILLS.          |

**Projector and General Advisory Director.**

P. S. GILMORE.

Mr. Gilmore had determined that his individual identity with the enterprise should end the moment an association was formed to take it in charge. This the committee would not permit, but insisted upon giving him the distinguishing title of "Projector and General Advisory Director," — a compliment and a position with which he felt highly honored.

The announcement of this list of distinguished names would naturally lead to the supposition that a more general interest would now be taken by all citizens in pushing forward to a successful consummation the long-talked-of Peace Jubilee; but Boston, like all other large cities, has many among its citizens who are ever ready to oppose anything their neighbors approve. Like off oxen they will not draw except in their own way, and hang like a drag upon enterprises they will neither help along nor let alone. There were, besides, many gentlemen of great influence, who having refused to assist the undertaking at the outset, perhaps thought it would be inconsistent to change their position, or disliked to follow the lead of others, or had argued themselves into the belief that it could not possibly succeed without their co-operation. The prospects and condition of the Jubilee at this time must therefore have surprised this class who had kept up the cry of "Failure! Failure! Impossible!" from the very beginning. To have all their predictions falsified must have been a very bitter pill for them to swallow. It now remained to be seen whether they possessed any magnanimous feeling, and would come forward and act with that unanimity of sentiment for which Boston is so famous whenever her citizens become interested in any great public demonstration. So far all looked well, and the undertaking at last seemed to have taken the right start under the

very best of auspices. Could anything now come in to interfere with or retard its peaceful progress?

The next regular meeting of the Committees took place at the Tremont House on Thursday evening, March 18, Hon. Alexander H. Rice in the chair.

On calling the meeting to order, Mr. Rice stated "that the committee were convened with a view to the further advancement of all preliminary arrangements, and to lay out a systematic programme for the prosecution of the grand enterprise which had been so extensively laid before the country by the press. He felt free to confess that he looked upon it as a tremendous undertaking, surpassing anything of the kind ever attempted by the inhabitants of any American city, and he believed by those of any city in the world. It gave him much pleasure to announce, however, that all doubts as to its accomplishment had been set at rest. The project was in the hands of gentlemen of means, ability, and extensive experience, and the people of the United States might now feel confident of its entire success."

Mr. George H. Davis, of the Building Committee, stated "that they had been very busy in looking over plans and locations; that the Board of Aldermen had granted the use of Boston Common for the building; that Mr. Ballou had measured the ground, and had drawn an exact map of the best position on the Parade Ground, according to the grade," and so on. In fact, it was reported to the meeting that Mr. Ballou was seen making the survey before six o'clock in the morning in a pelting snow-storm, and it caused the remark that a few such men as he upon a committee would do more real work than fifty of the kind generally appointed to fill such positions. This remark, however, did not apply to the working committees

of the Peace Jubilee Association, for they were all picked men, and did their very best to perfect the departments which they represented." Remarks were made by Mr. Oliver Ditson, Mr. Charles W. Slack, editor of the Commonwealth, Mr. Jordan, Mr. Ballou, Mr. Eben Tourjée, and many other gentlemen, all of whom had something encouraging to say concerning the object in view. Mr. Josiah Bardwell being called upon for a speech, asked for the subscription-book, and, in addition to the sum of Two Thousand Dollars previously subscribed by the firm of F. Skinner & Co., of which he was the senior partner, he placed his own name upon the list for the sum of FIVE THOUSAND DOLLARS. This sort of speech, as unexpected as it was eloquent, had the ring of the right mettle in it, and was received with rapturous applause, and brought the business of the evening to a very cheerful close.

Before the separation of the Committee a few moments were given to the discussion of the fact that an active opposition to having the building placed upon the Common had sprung up, and papers for signatures to a remonstrance against it were already in circulation.

Indeed, it was very evident that there were many citizens of Boston bent upon throwing every obstruction they could in the way of the Festival. Truly, it would seem as if there are men who, if the gates of Heaven were thrown wide open and all mankind were invited to walk in, would get up a remonstrance to prevent some of their fellow-beings from having any such privilege.

No sooner had it become known that permission to erect the building upon the Common had been granted to the friends of the Peace Jubilee, than there



was a great commotion among the opponents of the measure.

The following article struck the key-note of much discord, for it not only stirred up the ire of many an honest old Frog-Pond croaker, but aroused also the entire Anti-Jubilee Society into unwonted activity.

From the Boston Daily Advertiser, Wednesday, March 17.

We beg to congratulate the managers of the Peace Jubilee on the success of the trick by which they have secured a snap judgment on the question of placing their proposed building on the Common. Their whole plan of operations for avoiding a public discussion of their scheme, and the opposition which it was sure to excite, is so novel here, however usual it may be in New York, that we invite the special attention of our readers to the affair.

It will be remembered that attention was called some months ago to the objectionable character of the scheme for occupying the Common with the proposed building. There was a good deal of private discussion of the subject, and it is certain that the opposition to the plan was found to be wide and deeply rooted. As the matter then stood there was no occasion for this opposition to take any organized shape or find any formal expression. It was known, however, to have made some impression on those engaged in managing the proposed Festival, and it was supposed to have been effectual in leading them to select some other location for their building. It now appears that it was simply effectual so far as to satisfy them that it would not answer to allow a public hearing on their scheme before it should be acted on by the city government. For two months, therefore, it has been given out that other locations were in view; that the farther part of Commonwealth Avenue or the lower part of Boylston Street had been selected, and that the plan of taking a part of the Common had been given up.

On Monday evening, however, a petition, signed by two members of the Building Committee of the subscribers to the Festival, was presented in the Board of Aldermen by the third member of that committee, who happens very conveniently to be an Alderman also. On the representation that no time was to be lost, it was voted to give a hearing to the petitioners then and there. In passing, we might perhaps suggest that this was a waste of time, but it is not best to be hypercritical with a plan which in

general was so well contrived. The petitioners were in attendance of course, and were heard at once; it is almost needless to say that no remonstrants were present. Two of the Aldermen spoke in opposition, however, and certainly deserved more attention than they received, for they were the majority of the committee on the Common. These two members of the Board, with their knowledge of the subject and their special interest in it, opposed the scheme; whether others did so or not is not certain, for there was no division and no yeas and nays taken when the question was put. The scheme was thus carried on an *ex parte* hearing, without a decent show of argument, under an alleged pressure in making contracts, and against the opinion of the committee specially charged with the subject, and the citizens of Boston who had been told on Monday that the "Coliseum" was to be placed at the foot of Boylston Street, read in their papers at breakfast on Tuesday that leave had been granted for its erection on the Common. Of course the order purports to provide for a merely temporary structure. Bonds are even to be given for its removal upon notice from the Board of Aldermen. But we hardly need to say that in the case of a building costing Eighty Thousand dollars, prudent citizens will have much more faith in keeping it off the Common to begin with, than in its early removal after it is once established there.

As the case stands it appears to us highly probable that the ingenious contrivers of this scheme for smuggling through a measure in which so many of our citizens are interested have made a blunder. In the first place it is a mistake to suppose that the use of the Common concerns only the dwellers in the serene regions of Beacon and Arlington Streets. It interests quite as deeply the people at the North End and on the back side of Beacon Hill and around Dover Street. Indeed, it probably interests them more, for the Common is more especially the pleasure-ground of those who live in the city the year round than it is of those who are fortunate enough to spend their summers in the country; and to the poorer and middling classes it is the object of a sort of pride and affection which the richer, with their wider interests, do not feel. In the next place, it will probably be found that the opposition to the use of the Common under such circumstances will check the subscriptions to the proposed Festival, if it does not cause the withdrawal of some already made, under the impression that that part of the scheme had been abandoned. The enterprise has labored heavily in its earlier stages, and it may be found that the point has not yet been reached at

which our citizens can safely be asked to weigh the comparative advantages of having the Festival on the Common or of giving it up. And finally, it is quite possible that by this move the managers of the scheme have secured a very neat piece of litigation. Opinions differ as to the legal questions involved by the use of the Common, and there is some reason to believe that steps may be taken to secure a decision of them from an authority higher than the city solicitor.

The "Common" question, from another point of view.

From the Boston Journal, Wednesday, March 17.

THE PROPOSED BUILDING ON THE COMMON. — We do not imagine that our citizens propose to be misled by those who oppose the erection of a building on the Common, intended for the exclusive use of the Musical Festival. In the first place it will be a temporary structure, and there is no intention whatever on the part of the projectors of this enterprise of keeping the building standing one hour beyond the time which the Board of Aldermen may designate for its removal. The erection of the building establishes no precedent, and Boston is too large a city to be frightened by any such bugbear. We have had temporary structures on the Common in years past. We have had Abraham Lincoln's log cabin, and a variety of tents, and no injury that we are aware of ever came to the public interest on their account. A few years since we had on exhibition on the Common a boat of antique origin, and the petition requesting that leave might be granted for such an exhibition was signed by many of the leading members of the Massachusetts Historical Society, and by some of our most distinguished citizens. The Parade Ground, which will be temporarily used as the site of the proposed building, will not be injured in the least, and the location will certainly be worth many thousand dollars to the project. It is accessible from all sections of the city, and we contend that the purpose for which it is to be used during a few weeks of the coming summer is even more legitimate than its appropriation to base ball playing, which monopolizes this spot to the positive exclusion of a vast majority of our citizens. The fear expressed by the remonstrants that "the proposed building will deprive the young of their customary playground" is not well founded, for the Common encloses some forty acres, and only a few acres will be required for the building. If a vote could be taken on this question we are satisfied that the

majority of our citizens would favor its appropriation for the purposes indicated.

The gentlemen who oppose the erection of this building are undoubtedly influenced by worthy motives, but they must bear in mind that those who favor it are not vandals, and it is possible that they have as high a regard for this public enclosure as any class in the community. They would be the last to invade the rights of the citizens, but in this country majorities are supposed to rule.

Colonel Greene had no idea that Boston Common would be "desecrated" by permitting a temporary structure to be placed upon it for a National Jubilee of Peace, as may be seen by the following article.

From the Boston Post, Thursday, March 18.

It appears to us that the Daily Advertiser is unnecessarily distressed about the contemplated building on the Common proposed to be erected for a temporary purpose. Perhaps it might have improved the value of land at the extreme end of Boylston Street to have the "Coliseum" there; but, certainly, such a location would be inconvenient for the mass of the people "at the North End, and on the back side of Beacon Hill and around Dover Street," for whose accommodation the Daily is so anxious, to say nothing of those expected from nearly every State in the Union. It is gratifying, however, to see our contemporary volunteering to protect the interests of "the poorer and middling classes," but the objections he urges against the access of these classes to the grand entertainment contemplated for the public is hardly consistent with professions of kindness toward them. By what conjuration and mighty magic a number of respectable citizens were enabled to sway the decision of the Board of Aldermen the Daily partially describes, and pronounces the result "a snap judgment." The apprehension that the proposed building is to be permanent, while bonds are to be required for its removal whenever the Board of Aldermen shall give notice to that effect, and the known determined objection of the people to any such permanent structure, appears too idle to be expressed except by a captious spirit, anxious to defeat the whole affair; such a spirit seems to be evinced in the Daily's concluding remarks, saying: "It will probably be found that the opposition to the use of the Common under such

circumstances will check the subscriptions to the proposed Festival, if it does not cause the withdrawal of some already made under the impression that that part of the scheme had been abandoned. The enterprise has labored heavily in its earlier stages, and it may be found that the point has not yet been reached at which our citizens can safely be asked to weigh the comparative advantages of having the Festival on the Common or of giving it up. And finally, it is quite possible that by this move the managers of the scheme have secured a very neat piece of litigation. Opinions differ as to the legal questions involved by the use of the Common, and there is some reason to believe that steps may be taken to secure a decision of them from an authority higher than the city solicitor." What authority is to be invoked to counteract the purposes of the projectors of the Jubilee we are yet to learn; but we hardly think the intimation of a withdrawal of some of the subscriptions, or the discouraging remark that the "enterprise has labored heavily in its earlier stages," or the implied threat that those may be found who will endeavor to defeat it entirely because the Common has been selected as the place for the celebration, will be potent enough to blight the wishes of our citizens and nullify the large benefit contemplated by all classes from the visit of the great multitudes the Jubilee would attract to the city.

In addition to many leading editorials and spicy articles, several communications appeared in the Daily Advertiser upon "*this pestilent plan*." The two following will serve to show the general tenor of all.

#### THE BUILDING ON THE COMMON.

*To the Editors of the Boston Daily Advertiser:—*

In the debate about erecting a Music Hall on the Common, it was said that any other place would require piling. Do not the advocates of this pestilent plan know that the Parade Ground is made land? There is only a thin crust of soil over the marsh, and no building can be placed there safely without piling,—not nearly so safely as on the land at the foot of Boylston Street, which is solid gravel fifteen feet deep.

One step at a time, of course. When the building is contracted for and started it will doubtless be discovered and announced that there must be piles driven to secure the foundations;

and then it will be too late to change, and so we shall have a thousand or two of piles driven into the earth which never can be removed. My impression is that there is now a solid foundation on the top of the hill, where they tried to erect a monument one night, but which came to grief when it was understood.

CAUTION.

Here follow the pleasant reminiscences of an "Old Lady," protesting against any desecration of the "holy ground."

*To the Editors of the Boston Daily Advertiser:—*

I have read with much pleasure the remonstrance signed by many Boston gentlemen in your paper of this morning, and only wish you would add a list of ladies, which, I think, would even outnumber that. I am sure the ladies would gladly affix their signatures to petition the city government to reverence this spot, which has been endeared to them from their earliest childhood. A few of us can remember that much of our childhood's pleasure was gathered from the Common. We remember the days when the cows ate clover, and brought home the supper for the children; when on Wednesday and Saturday afternoons we went joyfully to the "Wishing Rock" and felt assured that some fairy would fulfil our wish whispered to the rock; when the Frog Pond looked as broad as the Atlantic; when the wooden fence was protection enough from all dangers. Alas that the spot should not always be "Holy Ground," and that any should be willing to countenance the desecration of its quiet beauty and to invite occasion to uproot and destroy its verdure!

Look to it, city fathers, that you do not trample on the rights and feelings of the oldest and youngest lover of the Common.

AN OLD LADY OF BOSTON.

March 19, 1869.

The reader is now given a glimpse of Boston Common in "Y<sup>e</sup> Oldene Tyme," two hundred and twenty-three years ago.

From the Boston Evening Transcript, Friday, March 19.

On the 18th of May, 1646, as appears by the records of town affairs, it was

*Voted*, 1. It is granted that all the inhabitants shall have

equal rights of Commonage in the town : those who are admitted by the town are to be inhabitants. 2. It is ordered that all who shall, after the date hereof, come to be an inhabitant in the town of Boston shall not have right of Commonage, unless he hire it of them that are Commoners. 3. There shall be kept out on the Common by the inhabitants of the town but seventy milch kine. 4. No dry cattle, young cattle, or horse shall be free to go on the Common this year, but one horse of Elder Oliver. 5. No inhabitant shall sell his right of Commonage, but may let it out to hire from year to year.

### Editor Dunham pokes fun at good "old Boston."

From the Boston Sunday Times, March 21.

Boston has for many years enjoyed among the outside world the reputation of being one of the cleanest and most quiet cities of the Union. There is no place on the continent where the ice disappears from the sidewalks sooner, where the mud is dried up quicker, or where the west-winds raise less dust, than in our streets, albeit they are crooked and narrow. At seventy-five or eighty our merchants are supposed to be more ambitious than at twenty, and more active at that mature age in devising plans for the future than when the blush of youth mantles their cheeks. At a hundred or so they ought to become experienced business men. If any daring and reckless young man desires to embark in business for himself, he is believed to succeed much better if he shaves the top of his head, and pads his clothes so as to give him a venerable and corpulent appearance. The model Boston business man should read only one paper in the morning, and one at night, and on his way down town his foot should touch the same brick in the sidewalks, he should cross at just the same angle in the street, and enter his office at just such a moment. This strict discipline, this regularity and adherence to one beaten path, are most commendable, and it is always with a sense of apprehension that we see an outsider planting himself in a position from which he must be elbowed or fight.

Some changes have occurred of late years, and a desperate effort has been made to alter the whole character of the city, and place it on a footing with the other bustling towns of this bustling country. The youthful interlopers were first successful in introducing at great expense water from a lake many miles distant, thus doing away with the old oaken bucket and the old-

fashioned pump, which all loved so well ; then they madly undertook to manufacture to order land where the Creator had originally intended there should be only water ; next they laid iron tracks in our streets, and cars now go rumbling through the main thoroughfares at all hours of the day and night ; they have torn down our old landmarks, and converted halls dedicated to past memories into marts of trade ; avenues have been straightened and widened, so that we are frequently compelled to turn new corners, while an army of eager, earnest men and women often jostle us from the sidewalks which were once traversed in peace, quiet, and security.

But the worst is not yet told. This army of youthful and presumptuous striplings have inaugurated an enterprise which, if carried out, will convert Boston into Bedlam, and moments of repose into hours of waking ; our streets will swarm with outsiders ; our stores will be filled with crowding, curious strangers ; the circulation of the newspapers will be temporarily doubled ; the Frog Pond will be used as a wash-basin ; our hotels will be crowded, and landlords will experience what their fathers seldom felt, — the pressure of a full house. If the Musical Festival is carried out on the plans proposed, it will be impossible for any steady-going business man to reach his office during the three days without being jostled from his accustomed path at least a dozen times. The frequency of such an occurrence would indicate that the time has at last come for decided action, and we call upon the noble army of martyrs (now, alas ! fast diminishing) to rise and fight for home and fireside against the vandals of noise and bustle. Let our action be united, and the usual modes of protest followed, — a petition weighed down with heavy names, a meeting in Faneuil Hall, an address from one of our leading merchants, a long string of resolutions, a unanimous adoption of which should arrest the mad enterprise. If it does not, then truly our places shall know us no more forever.

In the mean time let our watchword at the clubs, in our private offices, and by our invaded firesides (conveyed as is customary in whispers and significant nods and winks), be, —

*" Down with the Peace Jubilee."*

*" Let us have Peace."*

Choice bits of historical information are brought out by the discussion. Colonel Greene reviews the situation, and dresses up old themes with variations and modern progressions.



From the Boston Post, March 22.

One of the "Old Ladies of Boston" expresses her pleasure in the Daily Advertiser at the remonstrance some Old Gentlemen of Boston have signed against the proposition to erect a building on the Common Parade Ground for the Musical Jubilee. The good old soul says: "I am sure the ladies would gladly affix their signatures to petition the city government to reverence this spot, which has been endeared to them from their earliest childhood. A few of us can remember that much of our childhood's pleasure was gathered from the Common. We remember the days when the cows ate clover and brought home the supper for the children; when on Wednesday and Saturday afternoons we went joyfully to the 'Wishing Rock' and felt assured that some fairy would fulfil our wish whispered to the rock; when the Frog Pond looked as broad as the Atlantic; when the wooden fence was protection enough from all dangers. Alas that the spot should not always be 'Holy Ground,' and that any should be willing to countenance the desecration of its quiet beauty and to invite occasion to uproot and destroy its verdure." Another correspondent of the Daily thus describes the condition of the ground designated for the Jubilee building at the time the "Old Lady" was so enchanted, and when, if cows sought their food there, they must have yielded "swill milk" for the children's suppers. The latter correspondent is thus graphic in his picture: "I can well remember this swamp-hole as a filthy, slimy bog, upon whose surface rested 'the green mantle of the standing pool.' Here, upon its 'slippery marge,' were dug trenches, or graves, and the little 'tip-carts' of the day, 'town service carts' they were called, dumped their contents of swill, which was lightly covered, and others were dug and filled; and so for years this land was a festering mass of decay, till in later years, when coal came to be used as fuel, the ashes of the city were used as a cover to the whole." The Transcript of Saturday evening contains the following: "Several old 'Boston boys,' after reading the account of the Common in the Transcript of last evening, have furnished us with descriptions of the westerly portion of the enclosure, now called the 'Parade Ground.' Within the memory of these gentlemen it was a quagmire, avoided by all people. There was a horse-pond on a part of it, in which a negro servant of Dr. John Warren was drowned. After Charles Street was built across it the area was drier, though still a muddy marsh, chiefly occupied by cows during the heat of the day. It took many years of fill-

ing with dry dirt, coal ashes, etc., to make it fit for public uses." Thus it appears that the ground on which the Aldermen have granted permission to erect a temporary building is not the old Common the "Old Lady" would have considered "holy ground," and although it once had a bog which somewhat resembled the Frog Pond, it has ever been as clear of "clover" as some old ladies' heads are of natural hair. It is a portion of land redeemed in late years from marsh, horse-pond, and filth, and appropriated to public displays, shows, fireworks, games, parades, etc., and the use to which it is now proposed to devote a portion of it for a brief time is no more a violation of the "sanctity" of the Common than is the use of Charles Street as a public highway, recently a part of this "slippery marge." A large portion of the citizens who have given the Public Garden for the gratification of a few comparatively, paid from their taxes for its elegant adornment, including a fifteen or twenty thousand dollar fancy bridge for swans to swim under, now desire to occupy the ground they have made and own to aid in consummating a design to convene masses of people, from all portions of the country, for the purpose of cultivating those sentiments of amity and union upon which the peace and prosperity of the nation depend. If the attempt prove a success, — and there is the best assurance that it will, — the Jubilee will be one of the grandest events of the kind the world has known, and redound greatly to the honor and advantage of the metropolis of New England. That an effort so laudable and important should be opposed under the flimsy objections that it will interrupt the play of boys, "trample" down grass on the Common, necessitate the driving of stakes, and because the Frog Pond once looked to a young lady as broad as the Atlantic, is as wonderful as ridiculous. Even the Overseers of Harvard would hardly venture upon such fastidiousness.

A comprehensive view of the subject, and a few words of sound advice, evidently from the experienced pen of Daniel L. Haskell, Esq.

From the Boston Evening Transcript, Tuesday, March 23.

THE PEACE JUBILEE. — It is to be regretted that all discordant opinions in regard to the proposed Musical Festival cannot be harmonized, as an enterprise of so much magnitude, to be completely successful, requires the cordial approval and co-operation of all the citizens. Those who have had experience in the man-

agement of musical festivals, railroad jubilees, mechanics' fairs, and other large public gatherings, well know that much of their success depended upon the united action of the whole public. There generally are internal elements of discord enough for the exercise of all the talent and tact of committees and managers to make things work smoothly. Vanity has to be satisfied, jealousy overcome, pride reconciled, ambition and rivalry made content, and other human weaknesses conciliated. We therefore hope that the moral effect and significance of this vast enterprise will not be lost on account of local antagonisms and divided counsels. Let "Peace," in its full meaning, reign within and without the Coliseum.

Colonel W. W. Clapp, a firm friend and strong advocate of the Peace Jubilee from first to last, understood the matter thoroughly, as will be seen by the following extract.

From the Boston Journal, March 23, 1869.

THE PEACE FESTIVAL. — The proposed Musical Festival was designed to commemorate the restoration of peace, but it has had a stormy introduction thus far, and the conflict appears to be growing warmer. . . .

We think the Daily Advertiser is a little hasty in its conclusions, and somewhat misinformed as to the origin of the Festival. For many months Mr. Gilmore has been occupied with what appeared to him a great enterprise. He quietly prepared his plans, he cautiously unfolded his design to some of the leading musicians of the country, and when he had sufficiently matured the whole, he made public announcement of his proposed Festival, which was indorsed by prominent gentlemen of this city, by leading musical professors, and by the press. He commenced to set the wheels in motion to secure the result he aimed to accomplish; he met with many discouragements; he was opposed, and denounced by high-art critics, who ridiculed the idea, and when he solicited the co-operation of some of our merchants, merely asking their advice, they very politely refused to become active in the project, but bestowed their blessing in words of approval. Mr. Gilmore continued his work, and he awakened in many a sympathy which increased to enthusiasm as the purely unselfish character of the enterprise was made known.

Among the active business men of the city Mr. Gilmore found

more ready listeners to his plan than among any other class, and as the time for action was drawing near, it was proposed that to secure success he must have a business organization. It was at this time that the gentlemen who are denounced as originating a "promising expedient for filling our hotels and emptying our dry-goods stores" were invited to participate. Mr. Gilmore said to them that his energies would be monopolized by the care and attention which the musical portion would demand, and he desired to place in abler hands the business control. He urged that if the Festival brought thousands of people to this city that all classes would be benefited, and he deemed it perhaps just that those who would thus become the recipients of a patronage which they would otherwise lack should be ready to do a little work. It is on this plan and on this basis that every great enterprise is started. Our railroads were thus initiated, and men who have carried around papers and solicited aid for steamship lines, urging as a reason that these lines would benefit the trade of Boston, have been regarded as men of eminent sagacity and of great public spirit. They were never denounced as engaged in "a bold speculation which is to fill the pockets of hotel-keepers and tradesmen."

In this way these gentlemen became identified with the project, and we cannot see what they have done to incur the sneers of even the Daily Advertiser. There may be some difference between the pockets of hotel-keepers and tradesmen and the pockets of capitalists and real-estate owners, and what is justifiable for one class to do in order to fill their pockets may be very wrong for another class to perform with the same end in view, but we confess our inability to discover the distinction.

The selection of the Common as the site for a building we regard as proper, because we desire to give to our visiting friends an opportunity of seeing Boston under the most favorable aspect. It is a grand and accessible location for a temporary structure. It infringes no legal right that we are aware of, and the custodians of the Common were justified in their action. The hearing yesterday developed the fact that some portion of the opposition arises from a want of faith in the enterprise, and Dr. Lothrop threw out the suggestion that in case of failure the hat would be passed round to meet the deficiency. There is no danger of such a result, for the gentlemen who have taken an active interest in it are abundantly able to foot the bills, as they represent a class who pay a very liberal portion of the annual taxation imposed for the adornment of the Common and the public squares.

We regret most sincerely that any trouble should have arisen in regard to the location, but we fear this is with too many an excuse rather than the cause of their opposition. The Daily Advertiser believes "that the determination to insist upon the location on the Common will be found to be a bad, very likely a disastrous, and possibly a fatal, blunder." We cannot participate in these sad forebodings; but if the opponents propose, now that they have had a hearing, to appeal from the decision of the Board of Aldermen, and by legal artifice prevent action and thus defeat the erection of the building, let the responsibility rest with the remonstrants for preventing the execution of an enterprise, the benefits of which would be lasting and the result creditable to Boston as a city noted for its encouragement of the arts and its promotion of every laudable project.

What a hubbub the inoffensive action of the Building Committee created! Had it been seriously proposed to lay out the Common into building-lots, and erect permanent structures upon them, no greater stir could have been made.

A collection of the various articles called forth by the discussion would fill a large volume. The controversy was not confined to Boston alone; New York came into the ring, and took both sides of the question; in fact, the press throughout the country were amused as well as amazed by the *war*-like instead of *peace*-like demonstration, and, thinking it a free fight, many of them joined in the scrimmage.

The question of the location of the Coliseum was the leading topic on 'Change and in the clubs, and seemed to occupy the thought of every one for several days. The "opposition" made this a pretext to stir up strife and produce ill-feeling towards the Peace Festival.

Mr. Gilmore saw the gathering storm, and knew in his own mind how to avert it in case of serious danger; but the matter was now in the hands of gentlemen of means, influence, energy, and ability,

who had no thought whatever of trespassing upon the rights of their fellow-citizens in planting their standard where wisdom suggested and law protected; and if the unfriendly were disposed to try to drive them from their chosen ground, and to defeat the harmonious object for which they had united, why they were ready to meet the issue. It was a very discouraging prospect, to say the least, for gentlemen who, having assumed a tremendous responsibility, with some likelihood of being obliged to put their hands very deeply into their pockets to meet the shortcomings of such a vast undertaking, and without the least expectation or possibility whatsoever, under any circumstances, of the slightest gain or reward, except the satisfaction of being engaged in bringing about an event which promised to shed lustre upon art, upon Boston, and upon the American nation,—it was a very discouraging reflection for those thus engaged to know that some of their fellow-citizens were uniting simply to oppose, and, if possible, put a stop to the whole movement, by depriving it of a location.

If there lingered a doubt in the minds of those engaged in this good work as to an opposition party taking the field, it was dispelled on the morning of Friday, March 19; for the Boston Daily Advertiser of that date contained a long list of remonstrants against the erection of any building upon Boston Common. Such a proceeding demonstrated the fact that there were many who deemed *that* soil too sacred to be “desecrated” by an outpouring of the national heart in a grand Jubilee of Peace,—who were unwilling to give the temporary use of a few acres of that nearly fifty-acre public ground for one of the most sublime spectacles and grandest musical festivals that had ever taken place on the face of the earth.

On Monday morning, March 22, the excitement had reached its height. The feeling, not only against the location granted by the city, but against the whole idea, grew stronger and more bitter every hour. Names were added to the petition of the remonstrants almost as fast as they could be signed, and had it included the graver proposition of hanging the projector, in all probability it would not have lessened the number of signatures at the time.

It was made known through the papers that the petition would be laid before the Board of Aldermen at four o'clock that afternoon, and at the appointed hour the scene within and around City Hall was one of unusual life and bustle.

Within the memory of the oldest *habitué* there never was such an important gathering there before. True it is, that many of the remonstrants were actuated by the purest motives; they feared that one encroachment might follow another, until the beautiful common which had been their play-ground in youth would become the prize of the speculator, and Boston be robbed of the fairest jewel in her crown. Rare occasions, however, may occur in the life of the nation calling for great demonstrations, when for the good of the city and the general good the use of public ground should be granted, even if temporary inconvenience should be suffered thereby. Some men are very much afraid of setting any precedent. If we do *this* we must do *that*, they argue. They act upon the principle that if they should discount a first-class note to-day, they will be obliged to do so for a second-rate one to-morrow; that if they contribute their means towards a good object, they must also subscribe to a bad one. So, if they should grant the use of the Common for the National Peace Festival, they must thereafter grant

it to every sort of exhibition that came along. What arrant nonsense!

No public or private interest could ever be advanced by such fallacious reasoning. It is beneath the dignity of common sense! "Gentlemen remonstrants, will you shut up God's free domain to-day against the holiest purposes and purest influences under heaven, just because you fear that to-morrow its use may be asked for some evil object? Will you refuse the spot wherefrom went forth the armed hosts to battle for the nation's life,—refuse it to those who would sing the song of the nation's triumph, peace, and unity? Ah, gentlemen, many of you are innocent of ill or evil intent; you have the best interest of Boston at heart, but you know not the magnificence of the scene, the sublimity of the festival, and the halo of glory of which you may deprive the good old city by your action to-day."

The "notes" of the Peace Jubilee merited the indorsement of every citizen of Boston, but the sole object of those who caused the excited gathering in the City Hall was to prevent the issuing of these notes if possible. This was *their* purpose. There they were: Mayor Shurtleff was in the chair; the hour for business had arrived, and Alderman Bradlee presented the petition of William Gray and six hundred and fifty others against the erection of any building upon Boston Common for the proposed National Peace Festival.

Upon hearing that the name of William Gray headed the list of remonstrants Mr. Gilmore was at first somewhat incredulous; he concluded it could not be the Honorable William Gray with whom he had had so much to say in the earlier stages of the undertaking, for he believed that that gentleman would never have put his name to such a petition. He would have said, more likely, if requested to do so: "Gentlemen, you



ask me to sign a document the avowed object of which is to deprive those who are trying to bring about the much-talked-of Peace Jubilee of the location which has been granted them by the city government. You may not be aware that I was about the first person in the city of Boston to whom the originator of this undertaking made known his plans. He wrote me an interesting letter upon the subject, and then called in person to explain more fully what he characterized as 'the most important mission of his life,' and asked me to aid him in bringing the matter to the notice of my friends. To this request I assented, and invited several gentlemen to my office and laid the whole plan before them. After due investigation we came to the conclusion that an enterprise of the character proposed, and upon a scale so vast, was a very dangerous matter to meddle with, and we therefore declined to give it any encouragement. I must confess having felt a little reluctant to convey this intelligence to Mr. Gilmore, who seemed to lean upon me as if the whole fate of the enterprise were in my hands, and appeared very much dejected when I made known to him the result of our deliberations. He then sought encouragement from other parties, and after meeting with a little success came with a statement of his progress, and once more asked if I would not do something to assist him. Adhering to my first conclusion, I could do him no service, and he again went away disheartened. Shortly afterwards he sent his agent, with whom I declined to speak upon the matter; and still later he wrote me a note, politely asking the privilege of calling, to make known something of importance connected with the Festival. Not feeling any interest, I took no notice of his communication, and there ended his endeavors to obtain my assistance.

"In thus reviewing the repeated efforts made to interest me, do you think that I could now, in justice to him who looked to me with such hope, and in justice to the feelings of honor within my own breast, raise my hand or my voice to crush the prospects that have been purchased at such a cost, as you all know, of time, trial, and perseverance? Never! Since I, or those whom I called into council, did not have sufficient faith to aid or encourage an undertaking which, contrary to all predictions, now promises to succeed, it would be an outrage upon all that is noble should we, in the hour of its triumph, use any effort to defeat it. I must, therefore, decline to place my name upon your petition."

This, Mr. Gilmore believed, would have been the nature of Hon. William Gray's remarks to the canvassing committee of remonstrants if called upon to fix his name to their petition,—unless that, like many others, his reverence for Boston Common outweighed all other considerations; but by whatever means his signature was obtained, there stood "Wm. Gray" at the very head of the list.

The following is a full copy of the petition, with the names of the remonstrants, presented to the Board of Aldermen March 22, 1869.

TO THE HONORABLE, THE BOARD OF ALDERMEN  
OF THE CITY OF BOSTON.

The undersigned, citizens and tax-payers of the city of Boston, earnestly and respectfully remonstrate against the erection of any building for the proposed Musical Festival on the Parade Ground on Boston Common.

The remonstrants do not object to such other action as may be legal and deemed advisable by your Honorable Board to promote the celebration desired,—but they believe such a use of the Common to be an invasion of the rights of every citizen of Boston, and forbidden by the limitation under which the city holds the Common for the benefit of the rich and poor alike.

They fear that the proposed building will deprive the young of their customary play-ground during the summer, and will practically exclude the inhabitants of Boston from the privileges secured to them and to each one of them from the earliest settlement of the city, by the wise forethought of its founders.

Wm. Gray,  
Gardner Brewer & Co.,  
Barnes, Merriam, & Co.,  
John D. Parker, Jr.,  
R. H. Pearce & Co.,  
Snell & Greyerson,  
Frederick Dabney,  
Chas. E. Stratton, Jr.,  
John C. Gray, Jr.,  
John H. Reed,  
B. T. Reed,  
C. F. Gardner,  
Edwd. D. Bolt, Jr.,  
D. H. Coolidge,  
C. H. Appleton,  
R. D. Smith,  
H. H. Sprague,  
Walter Curtis,  
C. F. Adams, Jr.,  
F. C. Loring,  
Frank W. Weston,  
Geo. A. Miner,  
P. H. Field,  
Chas. W. Hersey,  
Hiram Johnson,  
John Lewis,  
G. Hay,  
George Derby,  
I. E. Wright,  
Roberts Bros.,  
C. Homer,  
R. L. Sprague,  
C. W. Bennett,  
J. Chester Inches,  
A. E. Walker,  
Stephen G. Deblais,  
H. P. Chandler,  
Henry W. Sargent,  
C. R. Thayer,  
Jarvis & Dalton,  
James M. Hale & Co.,  
E. F. W. Gayle,  
Geo. A. Taylor,  
Leonard Towne,  
Benj. Hammond,  
B. F. Sands,  
C. D. Fellows,  
E. W. Clark,  
W. Amory,  
C. W. Sturges,  
E. A. Long,  
J. Dixwell Thompson,  
Wm. C. Codman,  
Isaac Thacher,  
Richard Perkins,  
J. C. Perkins,  
Jona. French,  
Thomas M. Brewer,  
Hayward P. Cushing,  
Gambl. Bradburn,  
W. B. Reynolds & Co.,  
R. W. Hastings,  
J. A. Onckett,  
W. Bradbury,  
H. E. Maywood,  
Lord, Stone, & Denny,  
Geo. H. Cheever,  
E. Lane & Co.,  
A. F. Rowe,  
Albert Vinal,  
Otis Daniel,  
P. W. Penhallow,  
F. E. Parker,  
Alex. S. Porter,  
Benj. S. Rotch,  
Geo. Putnam, Jr.,

Wm. F. Matchett,  
W. A. Simmons,  
Ebenezer Johnson,  
G. S. Curtis,  
Geo. N. Faxon,  
H. W. Townsend,  
Isaac P. T. Edmonds,  
Charles P. Clarke,  
Dexter Bros.,  
Dana Brothers,  
H. L. Higginson,  
Thos. J. Lee,  
L. C. Kimball,  
Geo. P. Davis,  
G. Higginson,  
F. P. Hurd,  
H. A. Gould,  
Dudley R. Child,  
Jos. A. Buber,  
F. W. Smith,  
Wm. Minot, Jr.,  
George C. Crehore,  
Albert B. Otis,  
Henry A. Church,  
D. R. Whitney,  
Edmund F. Slater,  
Henry W. Peabody,  
E. D. Bangs,  
C. B. Patten,  
Theodore Lyman,  
E. W. Codman,  
E. T. Osborn,  
Lee. Higginson, & Co.,  
James F. Curtis,  
Patrick Kilmey,  
J. B. Sweet, M. D.,  
H. Gassett,  
Edwd. H. Judkins,  
C. A. Putnam,  
James Lee, Jr.,  
J. P. Putnam,  
James Lee, Jr.,  
Wm. B. Foodick,  
Geo. O. Currier,  
E. M. Brewer,  
Franklin N. Poor,  
Henry Lee,  
J. C. Bancroft,  
S. S. Bartlett,  
C. A. Curtis,  
H. M. Aborn,  
John L. Gardner, Jr.,  
D. Nevins, Jr.,  
George D. Edmonds,  
D. W. Salisbury,  
John W. Randall,  
Francis L. Lee,  
Horatio Bradburn,  
Otis Gray Randall,  
O. N. Sampson & Co.,  
Jos. A. Osborn,  
Chas. C. Litchfield,  
Jere. Abbott,  
John Pearce,  
James Sturgis,  
H. H. Sturgis,  
Stephen Higginson,  
Wm. H. Ellison,  
Henry L. Fearing,  
Wm. C. Prior,  
Moses Sewall,  
N. B. Sewall,  
Moses H. Day,  
Henry Hastings,

Otis Munro,  
R. Warner,  
Ezra J. Whiton,  
L. C. Whiton,  
Barnes Cory,  
Otis E. Wrenson,  
Harlin N. Bridges,  
E. H. Sampson,  
Edwin H. Sampson,  
J. J. Watworth,  
J. C. Dodge,  
Jos. F. Greenough,  
Jerem. Merrill,  
James Read,  
N. W. Curtis,  
W. H. Wilkinson,  
Henderson Inches,  
James W. Sever,  
Edward Blake, 2d,  
Frederick Dexter,  
Linder & Meyer,  
Charles H. Parker,  
Chas. L. Young,  
Wm. T. Brigham,  
Alexander Blakie,  
Charles T. Hubbard,  
Francis Jaques,  
Abbott Lawrence,  
J. S. Lovering,  
Saml. T. Morse,  
J. A. Conkey,  
Clemens Herschel,  
L. S. Cragin,  
Wm. H. Dennet,  
Ellerton L. Dorr,  
John H. Dix,  
Lootz Prince,  
Alfred Hill,  
P. C. Brooks,  
Geo. B. Rogers,  
Emerson Coolidge,  
E. Gilman,  
J. Malliff,  
Wm. L. Goodridge,  
Nathan L. Eaton,  
Chas. H. Hatch,  
Saml. H. Russell,  
James Lawrence,  
by C. H. Parker,  
M. F. Lynch,  
G. W. Richardson,  
J. P. Wainwright,  
John T. Morse,  
Edward Frothingham,  
Jas. Daily, Jr.,  
Jno. T. Prince,  
J. Morton Clinch,  
P. D. Richards,  
W. W. Tucker,  
Samuel Torrey,  
B. B. Williams,  
Chas. C. Paine,  
A. P. Browne,  
Daniel N. Spooner,  
Samuel Welfch,  
Langdon S. Ward,  
Charles R. Codman,  
J. H. Ewell,  
James G. C. Dodge,  
J. W. B. Meehan,  
Turner Sargent,  
V. L. Richardson,  
Angustus Lovett,  
John J. French,  
Henry N. Stone,

Waldo Higginson,  
R. C. Mackay,  
Charles P. Bosson,  
Thos. D. Richardson,  
Geo. F. Wilde,  
Stevens, Amory, & Co.,  
Geo. D. Wise,  
N. P. Hamlin,  
L. A. Roberts,  
Roberts Brothers,  
Joseph L. Brigham,  
Henry S. Chase,  
Robert B. Williams, Jr.,  
James Sturgis,  
H. J. Hooton,  
John Parkman,  
Pelham W. Ames,  
Alex. Wadsworth,  
Edw. G. Nickerson,  
John S. Dwight,  
Elijah Williams,  
Albert Glover,  
Richard C. Nichols,  
J. Richardson & Bros.,  
Wm. B. Frothingham,  
C. Engler,  
Chas. E. French,  
Benj. F. Burgess,  
Lewis Endicott,  
J. S. Boardman,  
George M. Barnard,  
James Hooton,  
Joseph Ballard,  
Edw. Wheelwright,  
Henry Barber,  
J. B. Stowell, Jr.,  
Jona. Ellis,  
J. Ingersoll Bowditch,  
Edward Thompson,  
Edward Whitney,  
C. W. Cunningham,  
W. B. Newbery,  
Gambl. Bradford, (2d time)  
B. Goddard,  
Saml. B. Pierce,  
J. P. Hastings,  
A. S. Bird,  
John Noble,  
Saml. G. Perkins,  
Wm. Endicott, Jr.,  
Geo. D. Dodd,  
Fred. H. Stimpson,  
Geo. M. Champney,  
Holmes, Bates, & Nichols,  
William Babson,  
Eben Tarbell,  
George Dennie,  
Joel Richards,  
Leonard Ware,  
Wm. G. Brooks,  
Ben. R. Gilbert,  
C. O. Whitmore,  
Lyman Farwell,  
Wm. Sanford Rogers,  
James C. White,  
S. K. Whipple,  
Edward Russell,  
Jno. A. Cooke,  
F. H. Sumner,  
J. J. Dixwell,  
C. W. Loring,  
Geo. Hayward,  
Charles Edw. Cook,  
Samuel Johnson, Jr.,  
Chas. F. Mayo,  
Warren L. Tower,

- J. Huntington Wolcott,  
John Foster,  
M. D. Spaulding,  
Thomas B. Wales,  
Geo. DeWolf,  
Wm. B. Bartlett,  
Francis Hook,  
Geo. F. McKay,  
Geo. M. Worthley,  
F. W. French,  
Chas. Torrey,  
Edward Page,  
E. S. Hathaway,  
W. C. Langley, Jr.,  
Adolpus E. Billings,  
Theo. McKay,  
Alfred L. Haakins,  
John W. Carter,  
J. W. McLellan,  
Isaac Butts,  
Chas. Henry Parker,  
Henry Tuck,  
Wm. A. Root,  
Francis Gorham,  
Wm. H. Gardner,  
A. P. Sill,  
Carter Bros. & Co.,  
Jediah P. Jordan,  
Chas. G. Grant,  
Mark Newmer,  
G. W. Talbot,  
Jno. I. Barrett,  
Evert H. Billings,  
Chas. T. White,  
John D. W. Joy,  
W. Eliot Fette,  
S. G. Thaxter,  
J. Phil. Fireng,  
David H. Cunningham,  
David W. Williams,  
James Perkins,  
Edwin L. Sprague,  
Perclval L. Everett,  
Benj. F. Dudley,  
Benj. Brewster,  
Jacob Bigelow,  
H. Harris Austin,  
F. P. Conant,  
F. Haven,  
Charles T. Howard,  
Wm. J. Merritt,  
Wm. McMahon,  
Geo. G. Davis,  
Henry S. Grew,  
H. C. Angell,  
R. G. Davis,  
Edw. Filiebrown,  
John G. Wetherell,  
Saml. Rea,  
F. A. Keith,  
H. M. Bowers,  
John G. Davis,  
Beth A. Fowle,  
John Colman,  
J. H. Felt,  
Geo. W. Dorr,  
Benj. H. Currier,  
John Heard,  
R. S. Brown,  
Nathl. Goldard,  
H. W. Cushing,  
Henry D. Cunningham,  
Joshua Emmons,  
J. G. Weld,  
Solomon Carter,  
A. C. Lombard,  
Wm. H. Guild,  
Edward R. Hall,  
Henry W. Daniell,  
Mrs. John W. James,  
by H. W. Daniell,  
Jas. C. D. Parker,  
George Draper,  
A. H. Harty,  
Nath. Cleaves,  
S. G. Cheever,  
Wm. H. Range,  
Thos. C. Porter,  
Cushing, Porter, & Cades,  
Wyman & Arklay,
- Winthrop Sargent,  
J. H. Jenks,  
Geo. Edwd. Brown,  
T. D. Boardman,  
Charles F. Bacon,  
John B. Manley,  
James Horswell,  
John Trull,  
Edwd. N. Fenno,  
Morris Dorr,  
Moses W. Weld,  
Samuel B. Cruft,  
Chas. L. Pearson,  
S. Arthur Bent,  
C. L. Bartlett,  
John Rogers,  
Nat. Francis,  
Massena B. Wing,  
Albert H. Morse,  
Geo. Ticknor,  
Franklin Curtie,  
Geo. B. Wilder,  
Geo. E. Alden,  
E. Mellen, Jr.,  
Theodore A. Neal,  
G. H. Richards,  
J. W. Strauss,  
Eben F. Dunbar,  
Chas. G. Wood,  
Henry W. Foote,  
F. E. Long,  
Luther Parks, Jr.,  
John H. Foster,  
Wm. H. Davis,  
Leonard Sawyer,  
Edward A. Hatch,  
W. W. Palmer,  
Hugh Floods,  
Wm. G. Brooks, Jr.,  
Chas. W. Cook,  
Alfred Furrin, Jr.,  
Thomas Hughes,  
H. N. Wilson,  
A. W. Mitchell & Co.,  
J. A. Wilson,  
F. H. Sears,  
Winslow Warren, Jr.,  
James P. Tolman,  
Thomas Dana, 2d,  
B. D. Sweet,  
F. S. Wheeler,  
W. M. Lathrop,  
Richard Robins,  
A. E. Seaman,  
John P. Reed,  
Warren L. Anderson,  
James Wight,  
Jas. Abbott Cummings,  
Daniel V. Foltz,  
Uriel Crocker,  
Thos. J. Whidden,  
Saml. B. Foster,  
G. H. Garely,  
Harvey Tilston,  
Jeremiah Dunham,  
Dani. A. Patch,  
Jas. D. H. Lovett,  
Oliver P. Mills,  
Henry Williams,  
G. W. Hall,  
H. W. Lyon,  
F. Gray,  
Francis H. Manning,  
Henry Burditt,  
Wm. S. Eaton,  
John A. Blanchard, Jr.,  
Chas. H. Plimpton,  
Chas. Arnold,  
S. W. Richardson,  
Geo. B. Chase,  
A. J. C. Lowdon,  
E. Herbert Whiting,  
E. F. Daland,  
George B. Shattuck,  
Lewis Wm. Tappan, Jr.,  
H. Whitwell,  
Alfred P. Hill,  
James Beck,  
C. W. Huntington,  
Wm. V. Bond,
- B. F. Dwight,  
A. W. Merriam,  
Chas. J. Morse,  
Henry Van Brunt,  
Geo. H. Snelling,  
Henry G. Denny,  
Hugo Leonard,  
C. L. Tilden,  
Walter C. Green,  
Edwd. C. Cubol,  
Edward E. Pratt,  
Alfred Winsor, Jr.,  
Geo. Wm. Bond,  
M. P. Grant,  
F. T. Jackson, Jr.,  
Wm. R. Dupce,  
F. E. Colman,  
John A. Blanchard,  
Dwight Foster,  
Chas. S. Storror,  
Geo. O. Shattuck,  
Charles Boyden,  
James B. How,  
Aug. Scheibner,  
Geo. H. Mackay,  
R. A. Milston,  
H. B. Goodwin,  
C. J. Williams,  
James T. Fields,  
Thomas F. Edmonds,  
Greely S. Curtis,  
F. T. Jackson,  
William Everett,  
Gilbert R. Payson,  
E. O. Tufts,  
Geo. A. King,  
F. W. Lawrence,  
Augustus De Feyster,  
A. C. Baldwin,  
Sidney Homer,  
E. A. Boardman,  
Peter Daily,  
N. H. Emmons, Jr.,  
Geo. Dickinson,  
E. H. M. Huntington,  
E. J. Biddle,  
Douglas Fraser,  
William R. Ware,  
Sebastian B. Schlesinger,  
W. P. Walley,  
Fredr. C. Shattuck,  
Alex. F. Wadsworth,  
H. H. Coolidge,  
Herbert Merriam,  
F. C. Loring, Jr.,  
D. B. Van Brunt,  
Josiah F. Guild,  
Haaket Derby,  
W. Greenough,  
Renel Williams,  
J. D. W. French,  
F. L. Higginson,  
W. B. Storer,  
Geo. L. Pratt,  
James R. Chadwick,  
Henry H. McBurney,  
John W. Candier,  
Isaac W. Danforth,  
H. C. Weston,  
J. Bowdoin Bradlee,  
Wm. A. Hayden,  
John M. Bethune,  
Nathl. P. Russell,  
S. A. Bethune,  
Ogden Codman,  
Henry Sigourney,  
A. W. Conant,  
Howard Smelling,  
George M. Barnard, Jr.,  
Franklin Burgess,  
Dr. C. Mifflin,  
E. W. Rollins,  
W. Hooper,  
F. W. Bradlee,  
Ives G. Bates,  
H. Whitwell,  
Wm. E. Howe,  
F. Braggiotti,  
Henry J. Gardner,  
Saml. Hammond,
- J. G. Cushing,  
W. P. Fay,  
J. L. Stackpole,  
G. D. Welles,  
F. P. Sprague,  
Andrew C. Wheelwright,  
S. H. Whitwell,  
W. B. Sweet,  
E. B. Bigelow,  
C. H. Dalton,  
James L. Little,  
Wm. G. Weld,  
S. G. Snelling,  
Henry Saltonstall,  
Charles H. Flake,  
R. E. Robbins,  
Jno. C. Sharp,  
Henry Sayle,  
L. Hollingsworth,  
W. Matthews,  
C. J. Morrill,  
S. T. Dana,  
Chas. Faulkner,  
Wm. F. Weld,  
C. Gordon,  
John Collamore,  
John S. Eldridge,  
F. W. Huncnewell,  
C. T. Thayer,  
Edwd. D. Peters,  
Homes Gray,  
Joseph P. Gardner,  
Stephen H. Bullard,  
Sewell Tappan,  
Thos. Goddard,  
J. B. Moors,  
J. W. Peete,  
Alfred B. Hall,  
William Parsons,  
Nath. Nilsbee,  
Wm. E. Nilsbee,  
J. T. Coolidge, Jr.,  
James Parker,  
Wm. Amory, Jr.,  
John Jeffries, Jr.,  
M. O. P. Upham,  
S. Cabot,  
Fred. A. Whitwell,  
Thomas Doliber,  
Theodore Metcalf,  
R. A. Payne,  
Saml. M. Colcord,  
I. C. Hood,  
Chas. B. Hazeltine,  
W. J. McPherson,  
Jas. A. Dupce,  
A. S. Weeks,  
J. H. Whitney,  
Benj. Weeks,  
Jas. M. Barnard,  
Jas. H. Rea,  
F. H. Jackson,  
H. C. Wamwright,  
C. W. Amory,  
Samuel Dorr,  
E. Rollins Morse,  
Brenton H. Dickson,  
S. Frothingham, Jr.,  
Chas. J. Lee,  
B. C. Mifflin,  
John H. Cook,  
Fred. V. Bradley,  
N. Thayer,  
James H. Blake,  
Benj. C. White,  
John Gardner,  
Chas. T. Bradford,  
John T. Coolidge,  
Joseph T. Barnard,  
Josiah P. Cooke,  
Thos. Wiglesworth,  
Eben Bacon,  
Joseph B. Glover,  
Adolphus Davis,  
Wm. T. Bramhall,  
Wm. C. Fay,  
Linus Child,  
S. M. Child,  
E. W. James.

The following from the Daily Advertiser will show what the remonstrants had to say why permission should not be granted to erect the building on the Common :—

A hearing was given to the remonstrants against permitting the building for the proposed Musical Festival to be erected upon the Common. The remonstrance, bearing about six hundred and fifty signatures, was presented by Alderman Bradlee.

Mr. George B. Emerson, the first speaker in behalf of the remonstrants, began by saying that he had not the least personal interest in the question of the disposition of the Common, as he usually spent the summer season out of the city. He regarded the Common as one of the chief beauties of the city, promoting the welfare, health, and enjoyment of families who have not air and sunshine at their homes. It was the delight of all. The boys and girls had no other place in which to refresh themselves; and when he saw them on the Common, he thanked God that they might go there at certain times and enjoy the purifying air and sunshine. He should be very sorry for those who could not leave the city in summer, to see this great privilege abridged. To others it was of no consequence. There was more need of such a place every year, on account of the growth of the population; and he regretted to see a proposition to diminish its benefits. It would be an intrusion on the Common if it were put to any other use than he had specified.

Rev. Dr. Lothrop said that he had felt that nothing new could be said upon the subject, and that the whole force of the argument was so decidedly on one side, that the excellent city fathers, in whose judgment he had confidence, would reconsider their order granting permission to place the building on the Common. The whole subject might be disposed of by brief questions and answers. First, was the location proposed the only convenient spot in the city for the erection of the building? The obvious answer was no. Was it the most convenient spot? This question must also be answered in the negative, for there were many eligible lots of land on the Back Bay or at the South End, whose occupation would not interfere with the rights of the people on the Common on the 17th of June, a public holiday. Would it do to erect the building on the Parade Ground without piles? It did not require an architect to answer that question. Those who had lived in the city for forty or fifty years could remember that all

the low land of the Common, beyond the hills, was formerly a quagmire; and they knew that such a building as was proposed could not be erected upon this made land without the support of piles. Was it wise or judicious to permit the erection of a building not beyond all question safe? As a member of the School Committee, having in charge the interests of the school children, he should be sorry to see them occupying a building not absolutely safe. When the projectors of the edifice began to build they would find that it was not safe to build without piles, and would ask permission to drive them; and if permission was given, then the question of permanent occupation would arise. Was it expedient, wise, or economical to put up a temporary building costing Eighty Thousand dollars, to be used for a week, and then sold and its materials scattered? Would it not be wiser to select a spot where, if desired, the building could remain? It seemed to him wise for the city to use its influence with the parties proposing to erect the building, and endeavor to persuade them to put it up on land which they could own, and thus secure a permanent hall. If it were to be used for a great exhibition, to continue a year, then the erection of a temporary building might be wise; but as it was, it was competent for the city fathers to use their influence for the erection of a permanent building. Had the persons interested in the enterprise a claim to special privileges on Boston Common? He could not believe it, admitting all that could be said of the grandeur and influence of the enterprise. Then there was the most serious question of all, — one in which the municipal government and every citizen was interested: Had the city government a right to grant any part of the Common for this use? This ought to be fully considered, and if it involved any shade of doubt, or if it was found that the permission would work wrong to any citizen, it ought to be refused.

Alderman James here remarked that the city solicitor had given an opinion that the city had a right to grant the use of the Common for the desired purpose. Dr. Lothrop asked Mr. James what length of time would be required for the erection of the building, how long it would be occupied, and how much time would be required for its removal; and gathering from the replies that about three months in all would be consumed, asked what security the city had that it would be removed even at the expiration of that time.

Alderman Baldwin replied that the parties would give a bond for its removal. Dr. Lothrop then asked, if the city government had a right thus to permit the occupation of the Common for

three months, why had they not a right to permit its occupation for a year? A movement of applause among the audience took place as Dr. Lothrop closed his remarks.

At this point Alderman Bradlee presented a remonstrance signed by one hundred and fifty school-boys.

Dr. Jacob Bigelow was the next speaker. He said that while he had no doubt that the city government were disposed to act in good faith in this matter, it must be admitted that great enterprises were not always fully understood in their inception, as, for example, the building of the new City Hall and the State House extension, which had cost so much more than the original estimates. Much as he honored and approved the public spirit of those citizens who had subscribed for the erection of the building, he could not but think that it would cost more than they anticipated, and it was possible that an appeal might be made to relieve them from the enormous expense ultimately incurred. If the proceeds of the Festival did not remunerate them, the Board might be called upon to allow the building to remain until substantial pecuniary remuneration was received. While not prepared to say that the extraordinary crowd of people expected in the city would be likely to engender a pestilence, he concurred with the previous speakers in the opinion that it was necessary for the health of the city that the opportunities of obtaining fresh air should not be abridged.

Mr. Henry B. Rogers said his opposition to the proposed occupation of the Common, though based on entirely different grounds, covered all the objections previously stated. The Common was a sacred place. [Applause.] He had visited many other cities and seen many larger parks, but he had never seen one which answered its purpose better. Its beauty and its advantages were not for the residents on Beacon Street alone, but for all the poor; and when he had seen it thronged with happy people, he had thought that he would not lose any part of it for his right hand. [Renewed applause.] The Common was the admiration of all visitors from abroad. If we began to encroach upon it a precedent would be established. This building might be put up and removed; but other parties might ask a similar privilege, and the Board, having once granted such use, would have no right to deny. It would be said, "You have already consented, and must again." The proposed occupation would be an injury to every woman and child in the city. Every one had a right to use the Common, but no one had a right to abuse it. There was no safe principle to adopt except to let it alone. He hoped never

to see the day when a building of any kind would be erected on the Common.

Mr. John O. Prince agreed with the remarks of previous speakers. It was evident, he said, that somebody proposed to make money out of the Festival. Was it, then, good policy for them to fight against the sentiments of the people? If they did, many would lose their interest in making the affair a success.

Mr. Gamaliel Bradford spoke of the beauty of the Common and its admirable location in the heart of the city, and asked what New York would be willing to give for such a treasure. If its use was granted for this purpose now, it could not be refused to others who should ask for it for speculative purposes. He appealed to the Mayor not to let it be said that his administration was the first to permit encroachment on the Common.

At this point another demonstration of applause took place, and Alderman Talbot demanding that such manifestations should be prevented, the Mayor requested the audience to refrain from expressions of approval or disapproval.

Mr. Charles H. Dalton rose to correct a misapprehension that the remonstrants were opposed to the Jubilee. He felt justified in saying that this was not the fact, because he knew the history of the paper bearing the names of the remonstrants. He read a letter in reference to the suitability of the Back Bay lands for the proposed exhibition. During the war, he said, the Board had peremptorily refused to permit the erection of barracks for soldiers upon the Common. It seemed to him a flagrant inconsistency to deny the use of the Common to men who had just left their homes to go to the defence of the country, and then to grant its use for a celebration in honor of the victory they had won.

The subscribers to the Festival did not enter the lists against the remonstrants, but let them have the field all to themselves; and when all their orators had been heard Alderman Bradlee offered the following in their behalf:—

*Ordered,* That the order granting the use of the Parade Ground on Boston Common to the Building Committee of subscribers to the Musical Peace Festival, for the purpose of erecting a temporary structure thereon, be, and the same is hereby rescinded.



Alderman Baldwin opposed the passage of the order, and in the face of the six hundred and fifty stated that "he thought, as citizens of Boston, they occupied a very singular position. They were like the man who proposed to give a grand banquet, and sent his invitations far and wide; but when his guests came they found every room in the house closed except the back kitchen, into which they were told to go and make merry. In looking over the names of the remonstrants he found very few who were at all interested in the Jubilee, and he doubted if any of them were upon the list of subscribers. He held in his hand a list of those who *had* subscribed to the Festival, to the amount of Ninety-Four Thousand Dollars, and who, if they had chosen to get up a counter petition, could have secured a string of names *ten miles in length*." He concluded by saying that "it was the duty of every citizen of Boston to encourage the enterprise; it was but right that we should hold a National Jubilee, and all heartily unite in one grand anthem of praise to God for the return of Peace."

Alderman Pratt also made a stirring speech not very comforting to the "solid phalanx" surrounding him. He remarked that "his support of the proposal to place the building on the Common might be taken as an indication that he lacked local patriotism; but he would yield to no one of the remonstrants in this particular. He felt the strongest interest in Boston Common. He believed in the 'hub' and in the Common as its crowning glory. But he believed that we must also have public spirit, and give encouragement to trade and industry. The members of the board must consider the greatest interest of the greatest number of citizens. He would not disregard the opinions of old residents; but he believed that their rights had been fully considered, and

that it was proper to grant the privilege which the petitioners asked for. He could see no objection whatever to having the building placed upon the Common, and hoped the board would adhere to its former action."

The question was now called for, and for an instant there was breathless silence. All eyes and ears were strained to catch the result, which was that only *Two* of the Aldermen voted for the order and *Ten* against it, thus reaffirming their decision to permit the building to be placed upon the Common.

Immediately after the result of the vote was announced the defeated petitioners retired, expressing the greatest indignation and disappointment, and declaring that the matter would not be permitted to end there. In fact, a call was at once issued for a private meeting of the remonstrants, and it was whispered that the walls of old Faneuil Hall would soon resound with such a wailing and howling and gnashing of teeth as would strike terror into the hearts of any and all who dared propose holding Musical Festivals or Peace Jubilees upon the sacred soil of Boston Common. Discord was rife; it seemed as if the old Mischief-maker himself were stirring up all the envy, jealousy, and wrath that lurked in the secret souls of Bostonians, and turning the whole current against the Peace Jubilee. There never was such a "tempest in a teapot" before, never such a terrible unveiling of character. Men scarcely knew themselves or were known by each other, they were so intensely wrought up by the frenzy of passion. It was a curious episode in the history of Boston.

On the evening of this eventful day the Executive Committee held a meeting at the St. James Hotel, Hon. A. H. Rice in the chair. Mr. Rice was placed in a very trying position. Many of his warmest personal

friends were among the remonstrants. Anonymous letters had been sent him, and others bearing the signatures of the writers, earnestly advising him to vacate the Presidency of the Jubilee Association. Not only this, but he had been called upon by influential parties, who, filled with evil forebodings themselves, endeavored to persuade him to abandon an undertaking that, in the opinion of his best friends, would end in failure and involve him in its fall.

Mr. Rice said nothing whatever of the influences brought to bear upon him at this time, but his mind was burdened with a weight of anxiety that well might cause him to falter in his noble purpose of upholding that which threatened mischief to all connected with it. Nay, Mr. Rice, Mr. Jordan, Mr. Ditson, Mr. Ballou, Mr. Harris, Mr. Davis, Mr. Bardwell,—every gentleman, indeed, who had lent his name to the enterprise, would have been justified, under the circumstances, in dropping it altogether, and saying to the opponents of the undertaking: "Gentlemen, the Peace Jubilee is at an end! You need borrow no more trouble upon that score! The great Musical Festival, which the whole country have been anticipating with such deep interest, will not take place. So many of the influential citizens of Boston have arrayed themselves against it, that it is hopeless to go on further, and we give it up! So 'Let us have Peace.'"

They might well have said this, and retired honorably from the field, for indeed they had cause; but as they did not take this view of the matter, let us see what they did say and do.

After the meeting was called to order remarks were made by one and another upon the remarkable scene at the City Hall, and the action of the Board of Alder-

men that afternoon. The gratification of the committee at the result called forth the following vote :—

*Voted*, That we accept the second decision of the Board of Aldermen with thanks, and it is the sense of this meeting that we avail ourselves of its privileges.

Notwithstanding this vote was unanimously passed, there lurked a feeling of despondency in the minds of some members of the committee concerning the situation, for they all keenly appreciated the unfortunate fact that the citizens of Boston were at that moment in a ferment of unfriendly excitement upon the Jubilee question. The matter of location was simply made a hobby by the leaders to bring out and unite all the discordant elements of opposition. So far they had failed, and the committee had triumphed; yet they did not act or talk like victors who had won the day, and might rest securely upon the field. No; a feeling of deference for the opinions and wishes of the six hundred and fifty of their fellow-citizens who differed with them created some uneasiness. They felt they were engaged in a good cause,—a mission of Harmony, Peace, and Patriotism,—and did not merit the unkind course which some of their friends and neighbors and business acquaintances were pursuing towards them. The fire of enthusiasm burned low in their breasts that night, and a chill of despondency crept over them they could not wholly shake off.

As has been intimated, Mr. Rice appeared sad and anxious. That any cause of difference or ill-feeling should exist among his fellow-citizens regarding the Peace Jubilee, which threatened disaster to the enterprise, evidently caused him great distress of mind.

Mr. Jordan looked as if he knew the way out of all difficulties that might arise, and was ready to meet the issue in whatever form it presented itself. He pre-

dicted all that came to pass upon this day, and as with the eye of a prophet clearly foresaw the end from the beginning.

Mr. Harris and Mr. Ditson, conversing upon the doings of the day, enlarged upon the grandeur of the scene that Boston Common would present during Jubilee week, when tens of thousands who might not be able to obtain entrance to the Coliseum should take position upon the surrounding hills to catch the swelling strains from the great chorus and orchestra that no walls could confine. The streets around filled with a happy multitude, crowds pouring in at every entrance, the ground literally packed with people: it would be one of the great historical events that would make more memorable and more consecrated the ground set apart by the fathers as the gathering-place of the people on public occasions, where as with one voice and one heart they might come together and mingle their tears or their congratulations in the hour of their greatest joy or grief. Here, where so many gatherings had been held and so many partings had taken place, where hand had grasped hand in the last hour before going to the field from which so many never returned, — here, above all other places, would the heart pour out its fullest emotions as on the spot last trodden by the loved ones who had given life and all its hopes of happiness for the land more loved than all things else, — here would the song of praise go up with all the intensity of feeling which the sacred associations of the place would inspire; and here the Peace Festival must be held. No other spot could or should be thought of. It would be unjust to the memory of the dead, disrespectful to the wishes of the majority of the living, unworthy themselves and their ancestry, of the noble name of Boston, — of all

upon which its people prided themselves now or would wish to be remembered for hereafter, to push to one side this great peace-meeting of the nation as if it were something in which they had no heart, and felt unwilling to grant the fittest place for its assembling, — as if, indeed, the ground were too sacred to be trodden by the feet of strangers who would flock to the Festival, and, as some feared, poison the air by their presence, when from time immemorial it had been freely given up to every local celebration, however less worthy its pretensions or limited the range of its object.

These gentlemen felt, and felt truly, as did all the committee up to this time, that Boston Common was the place, the only place, where the great gathering ought to be held.

Mr. Ballou was pushing matters forward in his department as if there were no cause whatever for hesitation. He informed the committee that responsible and reliable builders, who had examined all the plans, were waiting in an adjoining room, prepared to make a bid for the contract, and to enter into bonds that the Coliseum would be ready for the Festival at the time appointed.

At this point Mr. George H. Davis took the floor, and made a most discouraging speech upon the dangers that, in his opinion, attended the further prosecution of the undertaking. He who a week before "could not see for the life of him what *reasonable* objections any citizen of Boston could offer to having the Coliseum for the Peace Jubilee placed upon Boston Common" seemed to have been too much affected by the *unreasonable* objections of the gathering he had just witnessed in the City Hall. He concluded that it would be next to impossible to have the building ready by the 15th of June, even should the builders

give bonds to that effect; and he laid great stress upon the grave responsibility the committee would have to assume should they conclude to proceed with the enterprise. He, for one, felt that the risk was too great; if the thing should fall through, they would never hear the last of it; and, more, it might involve every member of the committee in a heavy pecuniary loss. He deeply regretted taking so gloomy a view of the situation, but justice to all concerned compelled him to speak as he felt upon a matter of such serious importance."

Mr. Davis is rigidly upright and conscientious in everything he undertakes. He would not go a step farther than he could see clearly, nor plunge into dangers from which there might be difficulty in extricating himself. Usually of a grave and dignified demeanor, looking more like an eminent divine than a manufacturer of pianofortes, he was more grave and dignified than ever this evening, and looked and talked as if he were indeed the *Undertaker* of the Peace Jubilee. But he was so honest and sincere in his outspoken views that no one, not even the projector, could feel aggrieved at his lack of faith. If he had not been a man whose ideas and aims were very close akin to purity and perfection he never could have invented the celebrated Hallet and Davis "Patent Orchestral Grand." He is eminently a man of peace and not of war; but in carrying through the Jubilee both qualities were called into requisition; a good deal of fighting had to be done one way and another, and it required the strongest nerve and confidence to meet the enemy in his open character and win him over, as well as tact to penetrate his various dangerous disguises.

It is unnecessary to say that Mr. Davis's remarks made a profound impression upon his hearers; but

while his speech might have harmonized with the secret feelings of some of those around him, others saw no reason whatever for drawing such a dismal picture of the prospect, and would not for an instant delay the great work in which they had engaged.

A general discussion followed. Some advocated a postponement for two, three, four, or even twelve months; but it was admitted by all that any postponement at that critical time would be a confession of weakness, and tantamount to an abandonment of the whole undertaking.

Mr. Ballou kept the idea constantly before the committee that there was no need whatever of postponement; the builders were ready at that moment to give any amount of security that the Coliseum would be ready at the appointed time, and nothing more could be asked. Why not go ahead?

There was so great a division of opinion as to the wisdom of proceeding, that the whole affair began to present a very gloomy aspect. At this dark moment Mr. Charles W. Slack of the Printing Committee, who was present by invitation, came out with a telling speech. "Was it possible," he said, "that the great city of Boston would fail to carry out the Festival to which the whole country were looking forward with the greatest interest? Should slight differences of opinion, or feeble opposition, mar the harmony or prevent the fulfilment of so magnificent an enterprise as that in which the gentlemen present were engaged? He, for one, knew that those whom he saw before him possessed every qualification, and could control every element, necessary to carry the work in hand to a glorious success, and they should proceed without fear until the noble idea which they had undertaken, and which the whole nation — outside of Boston — so warmly indorsed, was triumphantly realized."



The remarks of Mr. Slack were well received, and caused a momentary revival of a better state of feeling; but the funereal picture Mr. Davis had presented still hung like a pall over the minds of those who felt that upon *their* shoulders alone rested the entire pecuniary weight of an undertaking that deserved the sympathy and encouragement of all, instead of the bitter opposition so openly waged against it.

It seems to be an attendant circumstance of all great undertakings, as if to try the virtue of those engaged in them, that men should rise up to malign the motive or in some way distort the character of the measures proposed for the public interest, that all the unholy elements of strife may be arrayed against them; but the harsher a noble enterprise is handled the more friends in the end it will make and the firmer it will be fixed in the popular regard. If its supporters, clothed in the panoply of faith, but adhere firmly to their purpose, the world will come round to them, if they do not come round to the world. Waiting for the tide to turn may be wearisome, but that it will turn is the experience of all time. "Revolutions never go backward." Nor should a step taken in the right direction ever be retraced. You may be ahead of the crowd; but what of that? So much clearer is the prospect. Men who can stand alone are the world's great pillars of strength. They support the very fabric of society, and when one of them falls the whole structure is shaken. These were the men the Peace Jubilee needed, these were the men which it brought out, these were the men who carried it through, and these are the men who deserve all the honor. The heart may often shrink and the feet falter even in the high path of duty, but he who overcomes his fears and strengthens his heart with the faith born of a clean conscience and

a patriot's zeal is the true hero: out of such stuff were the men made who brought the Jubilee out of darkness into marvellous light.

Indeed, indeed, it was a perplexing position for these few gentlemen to be placed in, and at this critical moment it was difficult for them to decide just what was best to be done. Some probably felt that it would be wiser to give up the Common altogether and look for some other location. This course would have been justifiable upon the ground that *Peace*, not *War*, was the object of the committee. Then, in the hour of triumph, they could show their magnanimity by removing all cause for future quarrel or dispute. But, whatever were the private feelings of the individual members of the committee upon this point, there was too much pride at stake just then to permit those in the flush of victory from so soon yielding to those who had ineffectually endeavored to drive them from their chosen ground; and during the evening no one so far betrayed his secret leanings as to suggest a change of base. This would have been a dangerous point to press at that time, a majority of the committee then being more than ever determined to have the Common, and rather than yield their right would throw up the whole enterprise.

It was the hour of battle between pride and prudence. Ay, more! It was an hour when the paramount consideration of self might well have overborne every feeling of public spirit, and have caused these gentlemen to shrink from shouldering so unpromising and unthankful a responsibility.

Mr. Rice, who had been carefully drawing out the sentiments of all upon the situation during the evening, at length turned to the writer and said, "Well, Mr. Gilmore, what is *your* opinion of the prospects of the Peace Jubilee now?"

No one can imagine the painful anxiety with which the projector had listened to the discouraging speeches and remarks of the evening. They could have but one tendency, and that was to paralyze all inclination, all effort, to prosecute the enterprise any further. Seeing its sinking and almost hopeless position, he felt it his duty to break the way for a new foundation. He stated that "he did not think it was from fear of not being able to have all things ready by the 15th day of June that some gentlemen were inclined to take such a gloomy view of the situation. In his opinion the secret cause of such forlorn predictions was, the scene at the City Hall to-day and the proposed location of the building. He did not think the location of such vital importance after all. Place the building where you may, the people will go there! Other places besides the Common would answer every purpose."

"Where would you suggest?" asked Mr. Rice, who looked as if it were a great relief to him to have this new view of the question presented.

"St. James Park, on the Back Bay," was the reply.

The Building Committee had examined this location before applying for the Common, and their impression of it was very unfavorable at the time; yet it was the second-best place in Boston for the purpose, and it had the advantage of being neutral ground,—new-made land, over the temporary occupation of which there could be no quarrel.

Mr. Gilmore's suggestion met with no encouragement, and no debate upon the proposition followed. It was growing late, and there appeared to be no desire to take further steps in the matter at that time. The whole affair seemed coming to a stand-still. Just at this moment, when the very last ray of hope was flickering, and the committee were about retiring, Mr.

Loring B. Barnes of the Handel and Haydn Society, who was present during the evening, made some remarks, stating that, "with every respect for our worthy projector, the great trouble seemed to be, that the whole thing was on about *four times too large a scale*." He tried to convey the impression that such a prodigious undertaking could not be carried out successfully. To which "our worthy projector" replied, "that it was its very magnitude that would insure its success; that the commemoration of Peace called for the greatest possible demonstration, and should it be diminished to correspond with the suggestions of Mr. Barnes, it would assuredly prove a failure; and upon no conditions would he (the projector) ever consent to any curtailment of its musical proportions."

The meeting broke up, and it appeared at the time as if the committee would never come together again. The Secretary's record of its doings upon that evening closes as follows:—

"The committee separated with heavy hearts; the wet blanket which Mr. Davis had thrown upon the Peace Jubilee depressed the spirits of all, and it was felt that the enterprise was virtually crushed."

This may well be called *Black Monday* in the history of the Peace Jubilee; and what a sad history it had had up to this time! To recapitulate its experience figuratively, it was hooted at and scoffed at from its birth, and for many months was compelled to hide from the public gaze. Whenever and wherever it dared show itself to beg for recognition and support it was met with derision, and would have been driven out of sight and hearing forever but for its strange persistency in claiming to be heard. In the one bosom in which it first found welcome it still nestled, and was fed with the fervor of his soul; in return it sang to

him such an exultant song as was never heard before by human ears. It came not to sing to him alone, but to tens and hundreds of thousands, — to the nation, to the world; but men closed their hearts to its appeal. At length it grew more earnest in its demand to be heard; it called and called for help; slowly that help came, — slowly, but yet it came. Louder and stronger were its pleadings; many listened, but few gave heed to its cry. At last a noble band came forth and bade it arise. It lifted up its head, and proclaimed its marvellous mission; and the nation heard its call; its powerful voice found its way to the uttermost parts of the earth, and from far and near, from every land and clime, were coming hosts to hear its wondrous tale.

But the evil spirit that walketh in darkness followed the steps of Harmony with the seeds of Discord, and a rank crop sown by musical zealots sprang up in battle array against the messengers of Peace and Good-will. They fought, and were defeated, and retired with rancor in their hearts and curses upon their lips.

Then from out the noble band came a low wail; it was the voice of one who loved his fellow-man; it came like a warning, bidding all beware! there was danger in the path they had chosen and the work they proposed to perform; that it would be a miracle if they should succeed, — and if not, great would be the punishment of all. And the voice was soft and full of sympathy, and the hearts of many were touched, when with the fervor of feeling, and in deep sepulchral tones it proclaimed; "Who now hath the courage to proceed must be prepared to put his hands down, down very deep into his pockets."

As these solemn words fell upon the ear of that

noble band even the buoyant spirits of the able Secretary gave way, and dropping his pen as if it were useful no longer, in a low voice he said unto those who were near, "*This is the end of the Peace Jubilee.*" With this grave impression all went away. Critical was the position of the enterprise that night of impenetrable blackness, when the meeting broke up without coming to any positive decision as to what course it was best to pursue. Deep, deep in the heart of the projector, as scored by a pen of iron, was written those fearful words, — "*This is the end of the Peace Jubilee.*" The writing upon the wall of the riotous king, in the days when Babylon was great among the nations, was not of more solemn import, or charged with deeper despair or edged with a sharper pang. O the agony of that night no pen can portray, when all things seemed resolved into chaos, and darkness brooded over his soul.

When the gale swoops down upon the mariner at sea, and his frail bark is tossed from billow to billow through all the lengthened hours of the day, and the coming night only deepens the danger; when the angry clouds, sweeping from pole to pole, burst forth in fury, filling the vault of heaven with their roar, and through the crashing elements the lightning's flash cuts like a sword of fire, as if it were a battle of world against world, O then it is that he who on the shivering deck has stood amid the raging tempest, throughout the long and dreary night, watches with eager eye, and welcomes with gladsome heart, the first faint flushes of the breaking day, with hope that calm may come again with light and sunshine. So was it with one who directed his footsteps homeward that dreary night, still tossed upon the sea of troubles that gave him no rest, and surrounded by darkness deeper than the midnight

storm, and dangers that seemed to thicken at every step,—so like the weary mariner he watched for the first gray dawn of another day, that perchance would brighten all again, and bring peace to the troubled waters.

But this story is founded on too much sober fact to permit any interruption of the seriousness of the narration; yet the mind took many lofty flights, and revelled in the charming scenes it yearned to realize, even in the dark and trying hours so crudely depicted in these pages. But earnest action was then demanded, and stern facts are now more in keeping with the aim of this volume than any figures of fancy; therefore we will return to business, and see what was done upon the day following the almost fatal Black Monday.

Early on Tuesday morning Mr. Ballou, who was truly the laboring oar of the enterprise, called with Mr. Wrisley upon Mr. Jordan, who stood at the helm with unflinching determination, and after reviewing the transactions of the preceding day they came to the conclusion that the committee could now afford to be magnanimous, and put a stop to all further wrangling by changing the location of the building.

Accordingly a notice to that effect was prepared in Mr. Jordan's office, and some of the gentlemen already named, together with the Secretary, called upon the other members of the committee to obtain their assent to the change. It necessitated some sacrifice of feeling on the part of many members to induce them to submit to this proposition; but after much friendly persuasion, the spirit of conciliation at length prevailed, and the indorsement of all was finally secured. On Wednesday morning, March 24, the following card appeared in all the papers:—

## TO THE PUBLIC.

The Executive Committee of the National Peace Jubilee Association, in consideration of the fact that this great conception and enterprise is pre-eminently one of HARMONY, and with the earnest wish to respect the feelings and opinions of their fellow-citizens, have unanimously decided to erect the Coliseum upon St. James Park, west of Berkeley Street. They therefore cordially invite one and all who have the interests of the city of Boston at heart to co-operate with them in the prosecution of one of the grandest popular demonstrations of any period of our history.

"Let us have Peace!"

Per order of the Executive Committee,

HENRY G. PARKER, *Secretary.*

The publication of this card caused no little stir. It was equal to a declaration of *Peace*, and gained for the committee the heartiest expressions of approbation and congratulation from both press and public. In fact, it was admitted to be a masterly stroke of generalship, and one of the most skilful flank-movements to further the cause that could have been executed. It completely vanquished the opposition, who found all their preparations for future hostilities suddenly set at naught.

The following are extracts from some of the many articles upon the subject that appeared in the morning and evening papers:—

From the Boston Advertiser, March 24.

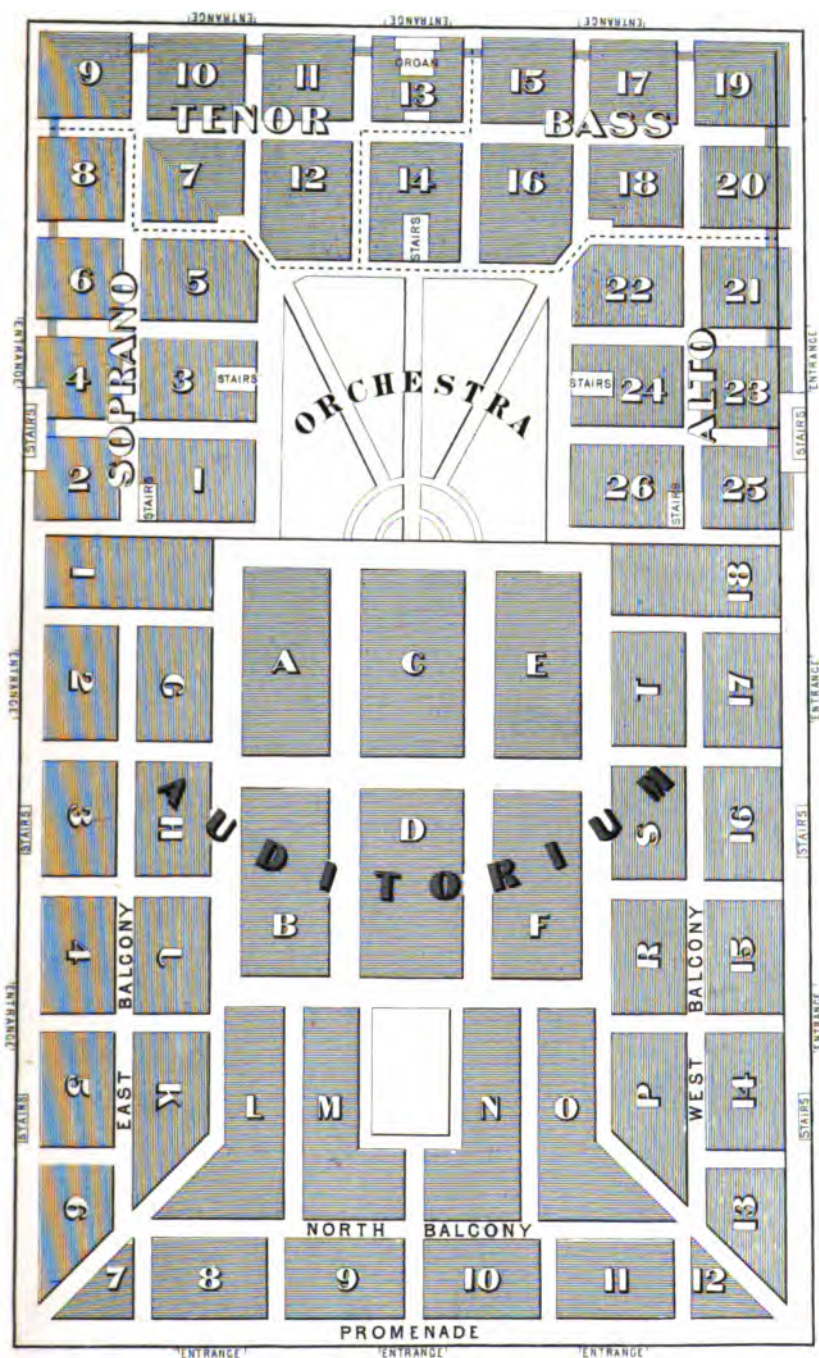
Our readers will learn from the announcement in another column by the Secretary of the National Peace Jubilee Association, that the Executive Committee of the subscribers have decided to erect their building on St. James Park, west of Berkeley Street. In coming to this decision, in deference to the wishes of so large and respectable a body of our citizens, the committee have shown great good sense, and under the circumstances, it must be owned, not a little good nature. We have no question that this step, taken voluntarily, and for the purpose of restoring harmony by the most effective means, will prove in the highest degree ad-





RECAPITULATION OF FACTS IN CONNECTION WITH THE CASE





**DIAGRAM OF SEATS IN COLISEUM.**

Amuse au Bank Note Co Boston



vantageous for the enterprise, and will secure for it the support of large numbers of citizens who would otherwise have held aloof.

The committee now invite all who have the interests of Boston at heart to co-operate with them in prosecuting their undertaking. We cannot doubt that their appeal will be favorably answered, and, so far as our own influence is concerned, we bespeak for them with pleasure the cordial and substantial assistance and sympathy of our fellow-citizens of every class and pursuit. A union of feeling and opinion among ourselves was alone wanting in order that their scheme, properly carried out, should give an important stimulus to the business interests of our city and make it the centre of attraction for the whole country during the pleasantest part of the coming summer. This union the gentlemen who have the enterprise in charge have now done their best to secure, and the step which they have taken should not be coldly received.

From the Boston Herald, March 24.

**THE NATIONAL PEACE JUBILEE.**—It will be seen by a card in another column, from the Executive Committee of this enterprise, that it is to be carried to fruition without discord, and in accordance with the harmonizing attributes of melody and song. Though fully empowered by the city authorities to make use of the Parade Ground on the Common for the purposes of the Festival, the committee in a most magnanimous and commendable manner have declined to avail themselves of the privilege accorded them, and the Coliseum will be erected on St. James Park, west of Berkeley Street.

From the Boston Journal, March 24.

**THE PEACE FESTIVAL.**—It will be seen by reference to an announcement in another column, that the gentlemen engaged in the management of the proposed National Peace Jubilee have decided to erect the building upon St. James Park, which is located on Dartmouth Street, and is easy of access from Commonwealth Avenue, Boylston Street, and other thoroughfares. They make this change from a desire to allay the excitement which has arisen regarding the use of the Common for such a purpose, and to secure the promised support of many who are now ready to give the enterprise the encouragement which its magnitude demands. We think the conclusion reached a wise one under the circumstances. The lot secured is ample for such a Coliseum as will be required, and the enhanced cost of the building will more than be

made up by the harmony of action which will be secured. Now that our citizens have been warmed up to the work by the preliminary skirmish which has taken place, we trust that all will now unite in making this project one of the most successful undertakings that Boston has ever initiated.

From the Boston Transcript, March 24.

**THE PEACE FESTIVAL.** — Now that the question of the location of the Musical Coliseum has been harmoniously settled, and all classes in the community have avowed themselves interested in the success of the Festival, there should be such a united and energetic effort to that end as to preclude every chance of failure against which it is possible to provide. The project has received the indorsement of the city government, — it has been approved by the great mass of our people, — and therefore it is a matter of local pride that it should be carried forward to a triumphant consummation. In the past, the citizens of Boston have not been accounted remiss in their style of commemorating remarkable occasions or celebrating great events. They seldom do things by the halves when once their zeal is challenged and aroused. The Jubilee, which is announced for the month of June in this city, possesses many elements of novelty and grandeur that should commend it to those who would make the city noteworthy for its public observances. Undoubtedly thousands of strangers — among them some of the most prominent men in the country — will visit Boston during the carnival of singing and playing. The entertainment to which they come should be complete and perfect as the hearty co-operation of all desiring the welfare of the city can make it. That this may be so, substantial aid should not be withheld by influential individuals, belonging to every phase of society, whether such are inclined to melody, or dislike what Charles Lamb called the “measured malice of music.”

From the Boston Traveller, March 24.

**THE PEACE JUBILEE.** — The Executive Committee of the National Peace Jubilee Association, with a profound belief in their motto, “Let us have Peace,” and in consideration of the fact that this great conception and enterprise is pre-eminently one of harmony, and with the earnest wish to respect the feelings and opinions of their fellow-citizens, have unanimously decided to erect the Coliseum upon St. James Park, west of Berkeley Street. They therefore cordially invite one and all who have the interests

of the city of Boston at heart to co-operate with them in the prosecution of one of the grandest popular demonstrations of any period of our history. This wise action on the part of the committee has set at rest the vexed question of where the Coliseum shall be erected, and will harmonize all the contrary elements. The committee has gained the respect of all classes in thus deferring to the wishes of many of our first citizens, who were adverse to the building being placed on the Common, and we think have secured for the enterprise a greater success than would have been attained under other and less happy circumstances. While our own belief is strong that the Common is the most fitting place on which to hold the Festival, yet for the sake of harmony and for the good of the undertaking we cheerfully acquiesce in the change. The question of location cannot now be made use of as an excuse for not lending a helping hand to the success of the scheme, and we trust that those gentlemen, whose wishes have been so gracefully gratified by the Executive Committee will now come forward with liberal subscriptions.

From the Boston Transcript, March 26.

One good effect of the Peace Jubilee will be that a desire to learn and hear music will be created, and this cannot be done without stimulating the public taste and elevating the musical standard on the part of those who have already made this grace their study and found it a satisfying and ennobling pursuit. Associations to practice the pieces to be sung at the Festival are in process of formation throughout the country, every day's mail bringing intelligence of some new organization for this purpose. It is expected that in the vicinity of Boston the rush to join the grand chorus will be so great that the chief trouble will be in the necessary discrimination against the large class who desire to take part in the exercises, but are "organically incapable of tune." We are glad to see that the interest in the Festival, in its musical and financial aspects, is daily increasing.

From the Commercial Bulletin, March 27.

The Executive Committee of the Musical Festival have decided to erect the Coliseum on St. James Park, near Berkeley Street. This action removes the only serious obstacle to the success of the enterprise, and insures the harmonious co-operation of all classes of citizens in a work which will reflect great honor upon Boston. While we still believe the Parade Ground of the Common to be the fittest site for the proposed building, and regret

for many reasons that it was not selected, we must approve the course of the committee as being, under the circumstances, the wisest. Unity of sentiment and action on the part of all citizens is the prime requisite for success in such a gigantic enterprise as this Festival, and to secure that, important sacrifices should be made. Now that this point of difference is avoided there can be no good reason why the people of Boston should not join and labor, as one man, in behalf of the Festival. Its success is simply a question of degree; greater or less according to the harmonious energy or indifference of the public. It is bound to be, and, for the credit of Boston, let it be something that we can justly be proud of. Let us respond to the sneers of other cities by making good our promises, and showing envious rivals that when Boston undertakes a work of this kind it is her habit to do it thoroughly.

The quarrel that seemed likely to grow out of the difference of opinion concerning the use of the Common for the purposes of the Festival, having fortunately been nipped in the bud by the action of the committee, the matters involved in it should perhaps be consigned to oblivion. But it seems only just to resent, on the part of the many eminent gentlemen who are actively engaged in the great enterprise, the insinuations of a daily paper to the effect that they regard the Festival as a "speculation," and forward it in private rather than in public spirit.

From the Saturday Evening Express, March 27.

THE PEACE FESTIVAL. — There can be but one opinion now in regard to the great celebration of the return of peace to our country, and that opinion is that it will be a triumphant success, and one of which our citizens will have just reason to be proud unto the latest day of their lives; as Bostonians we feel a special interest in the matter, and rejoice that our city has been selected as the favored spot from whence this song of thanksgiving will rise unto Him who has brought us once more into the sunny days of prosperity and happiness. Poets in other lands and other days have sung in thrilling strains the praises of peace; musicians with skilful fingers have swept the lyre in silvery notes; but for our own country is reserved the grand triumph, under the leadership of GILMORE, — the man of the times, — to blend, as it were, into one harmonious whole the thanksgiving of a free and happy people, — a grand psalm of praise, the echoes of which shall reverberate from the Atlantic to the Pacific coast. . . .



We are pleased that the gentlemen of the committee, respecting the wishes of those who cherished scruples as to the propriety of having the Coliseum placed upon the Common, have courteously yielded the point, and decided to have it placed upon St. James Park, west of Berkeley Street. Our own choice would have been for the Common, which seems to us as the place best suited to such a patriotic occasion; yet as it is especially desirable that harmony should mark every stage of the proceedings from the commencement to the close, let private wishes give place to public unanimity of feeling and cordial good-will.

Here then let this noble building rise in all its fair proportions, and when from beneath its lofty dome is heard the swelling chorus, while the ringing of bells, the rolling drum, and the roar of artillery add to the majestic grandeur of the hour, then shall the man whose heart conceived this great design acknowledge that the triumphant success amply compensates for the months of care and trouble which preceded it; while the listening thousands, as the last accents die upon the ear, shall unite as with one voice in praise of the master spirit who arranged and guided the whole.

From the Boston Commonwealth, March 27.

**THE PEACE FESTIVAL.**—Though twice sustained by the city authorities in their request to locate the Jubilee building on the Common, the Executive Committee have determined, if possible, to be the cause of no discord among the citizens that shall affect its complete success. They have, therefore, of their own motion, though having the support of the Aldermen and of three fourths of the community behind them, voluntarily determined to erect the building on St. James Square, to the west of Berkeley Street, and arrangements have already been consummated for the speedy construction of the edifice. The musical portion of the enterprise is also in a state of like forwardness, the first chorus rehearsal taking place at Bumstead Hall, on Monday evening last; the place, however, being too limited in size for all who desire to be enrolled, has necessitated the formation of a second class, which will commence practice on Wednesday next. Overtures and engagements for participancy, as singers, have already come from fifty different cities and towns of the country; and the only question now is the possibility of gratifying *all* who desire to take part in the Festival.

While everything outwardly thus promises success to the demonstration, there is yet with us a latent opposition that will prob-

ably, now that the building is not to be on the Common, be not so much heard as *fell*. It cropped out in the Advertiser, on Tuesday morning, after the second vote of the Aldermen defining the location of the building. That expression was to the effect that the demonstration was contrived "to fill the hotels and empty the dry-goods stores," — as though the demonstration in a building located *anywhere* in Boston would not be chargeable with the same motive! The *old* Boston, quiet, conservative, money-saving, — the Boston that affects a "civilization" peculiar to itself, — don't want the bustle, energy, *life*, of newer cities, — the "Chicago civilization," as it has been termed, in contradistinction from that of the East. But all who are willing to have Boston take a start in trade, if not in fame, — who want *business* to come here, — who desire to make, if not to augment, their fortunes, — who believe in enjoyment for the million, and the education of the masses in good music, — in short, the active, wide-awake, public-spirited *young* Boston, of the present, wish to see this enterprise succeed, and will lend it a cordial and hopeful hand.

We trust the projectors and committee of this Festival, in view of their generous withdrawal from the Common, will not have to meet an opposition locally peculiar, — a declination to serve on the committee, a refusal to contribute funds for the expenses, a criticism upon the music and leadership, a sneer and a shrug so well known to one "to the manner born"; but that *all* will lend a generous support. If we can't have classical music in its entirety, as some might wish, let us approach the high standard as near as we can. If we are to have a noise and a crowd for a few days, let us forget it in a cheerful hospitality, a loyal sentiment, and such harmony among ourselves as is compatible with the truly laudable purpose of adding to the material and social reputation of our city.

From the Bunker Hill Aurora, March 27.

THE GREAT PEACE JUBILEE. — The Boston Committee of Arrangements have done themselves infinite credit in their determination not to erect "The Coliseum" for Mr. Gilmore's great Peace Jubilee on Boston Common, notwithstanding the adherence of the Board of Aldermen to their previous vote on the subject. By the action of the committee in this matter they have a just claim to the aid, pecuniary and otherwise, of all the remonstrants, and may derive other advantages and benefits by the

change. The building, of course, could not remain on the Common; it may possibly remain for some time on St. James Park, if required, as it may be, for the Fourth of July celebration, or other occasions. The committees are now at work in various ways in preparing for the Jubilee, and, gigantic as the scheme of Mr. Gilmore is, it is bound to be a success,

While the Executive Committee were consulting upon the wisdom and propriety of changing the location of the building Mr. Jordan received the following letter from Mr. Loring B. Barnes, of the Handel and Haydn Society, strongly urging a postponement of the Jubilee:—

BOSTON, March 23, 1869.

EBEN D. JORDAN, Esq.

MY DEAR SIR,—Allow me to suggest to you, and to urge you to propose to your associates, at their next meeting, a postponement of the Great Peace Jubilee from June next, to either October of the present year or to June, 1870. Perhaps, all things being considered, October next will be better. You will not then be compelled to go to *another* Board of Aldermen for permission to go upon the Common. You now have that grant, and the injunction will then have been disposed of in some manner, and the arrangements can go on uninterruptedly, with time to perfect everything, until that time; resulting, as I have no doubt, in a grand success. *If it is pushed now, I fear a disastrous failure.*

The building, in the judgment of those who ought to know best about it, cannot be put up in season for the three days of June proposed; and if it is pushed into July, who of our citizens able to support such an enterprise will be here to attend? Not one in five of our own population, and of those in our immediate vicinity.

Let a card be published in the newspapers, signed by the officers and principals of this organization, setting forth that, inasmuch as this is the greatest enterprise of the kind ever undertaken in any country, the magnitude of which is almost beyond conception, in all its details, requiring much thought and labor in order to perfect it at every point, and that the ob-

structions thrown in the way of the erection of a suitable building on the only possible ground at all suited to the occasion have tended to a delay which, it is thought by many, renders it impossible to complete the structure in season, the Festival is postponed to October 1, 1869, when it will take place under much more favorable auspices than could possibly attend it, were the attempt now made to push on the work for the 15th June.

I should have expressed myself something after this fashion last evening, but I did not feel at liberty to speak, though invited there by a gentleman of the committee.

Excuse the liberty I take in thus addressing you. The enterprise *must not fail*, and this, in my mind, is the only way to save it.

Yours, &c.,

LORING B. BARNES.

As a prophet Mr. Barnes was a failure, and the adoption of his suggestions would have put an end to the Peace Jubilee; but his letter, and others of a similar character, had no effect whatever upon Mr. Jordan and his able and earnest associates, who had the foresight to comprehend that to be successful the Festival must either take place at the appointed time or *never*.

The next regular meeting of the Executive Committee was held at the Tremont House on Thursday evening, March 25, the President in the chair.

There was a great difference between the feeling at this meeting and that of *Black Monday* evening. It was like sunshine after a storm; no cloud of distrust darkened the prospect; all was serene and hopeful. Even Mr. Davis had recovered his usual cheerfulness, and seemed as happy as one could wish at the turn things had taken. Arranging of the numerous details kept the committee actively at work up to a late hour, and on the following evening business was resumed at the same place.

The Building Committee, who had thoroughly examined the plans as originally drawn by Mr Allen, and made such additions and alterations as they considered advisable, deemed it also necessary to employ a consulting architect to superintend the construction of the mammoth edifice. For this responsible position they selected the talented and energetic John R. Hall, Esq., who, in reply to their invitation, sent the following letter of acceptance, which was ordered to be entered upon the records of the Association.

BOSTON, March 22, 1869.

TO THE COMMITTEE ON BUILDING THE COLISEUM  
FOR THE PROPOSED MUSICAL FESTIVAL.

GENTLEMEN,—I accept with pleasure the appointment of consulting architect in connection with the building designed for the grand Musical Peace Festival. My professional services are entirely at your command at such times and places as you may desire; and I am only too happy to be of any service in forwarding this most admirable and noble enterprise.

Very respectfully,

Your obedient servant,

JOHN R. HALL, *Architect.*

On Saturday evening, March 27, the Executive Committee met at the St. James Hotel. Mr. Ballou reported that the Building Committee were now ready to award the contract to Messrs. George B. James & Co. and Judah Sears and Son, upon conditions then specified, provided the Executive Committee indorsed the conditions.

A serious blockade now seemed imminent, and for a few moments it looked as if there would be another suspension. The difficulty was this: the builders were ready to commence operations at once, but would be obliged to draw upon the Festival treasury for heavy weekly instalments after the work was fairly under

way. Well, though there was a large guaranty-fund, and a goodly sum subscribed for season tickets, yet there was not a dollar in the treasury, nor was it expected there would be for several weeks to come, or until the sale of tickets commenced.

The question now presented was, Where is the large amount of money coming from to meet the drafts of the builders and the many other expenses that must be incurred to keep the machinery in motion?

The silence was ominous. The members of the committee looked at each other with a puzzled gaze. Another cloud of gloom was gathering. Would it overspread the whole sky and darken the prospect once more? Thank kind fortune, No!

"Come, come, Jordan," said one of his intimate friends, "now is your time; just let them see how *you* can fix this thing."

"The thing is easy enough," replied Mr. Jordan. "Just draw your wallet or hand in your check; you may never have a better chance, so now let them see how *you* can fix it."

"You're a nice man," said a third, "to occupy the position of Treasurer of the Great National Peace Jubilee Association, and not be ready to pay out any amount as fast as the bills are presented!"

"Egad, gentlemen," said the Treasurer, laughingly, "I'm all ready to pay out just as fast as the thing comes in; but I want to see it begin to come in first, — that's where I stand."

"I don't know," said Mr. Harris, "but we might as well put in Fifteen or Twenty Thousand Dollars apiece now as after the Festival is over. I should feel quite satisfied if I could know that my assessment would not exceed that amount."

The committee met this serious question in a very

merry mood; and after some joking about the prospective loss, it was suggested and agreed to by several gentlemen that they should be drawn upon *pro rata* for whatever amounts were necessary to meet the bills. In fact, they were now ready to do anything and everything in their power to push forward the work and assume any responsibility the exigencies of the case demanded; but of course each and all such questions as the one now being disposed of would have to come up for separate action.

Mr. Jordan, feeling in the best of humor, and seeing that everything was going on about right, settled the little difficulty by stating that he would upon his own account furnish whatever funds were required to carry on the work vigorously until the sale of tickets should commence, provided that, in case of any unforeseen contingency, other gentlemen would meet their share of the responsibility. The proposition was unanimously agreed to, after which it was

*Voted*, That the Executive Committee of the National Peace Jubilee Association do now authorize the Building Committee to proceed to make their contract for the erection of the Coliseum on St. James Park, and that the Treasurer be authorized to honor the drafts of the Building Committee, properly audited.

It was also unanimously

*Voted*, That no person connected with any Committee of the National Peace Jubilee Association is authorized to incur any expense, or contract any bills in the name of the Association, without the written authority of the Treasurer.

After settling many other important points the meeting adjourned, and the committee separated in the best of spirits. The one feeling that now existed, and which infused itself into every department of the undertaking, was a hearty, earnest, and united determination to do all that was possible to insure success,

and each member of the committee acted as if he felt that the entire responsibility of the great work rested upon his individual shoulders.

The contract for the building awarded, Mr. Ballou requested the contractors to commence work at once, for even then many were doubtful whether the Coliseum would ever be erected; but the moment the first great load of "Southern Pine" for the "Temple of Peace" was hauled to the ground, it was admitted that "the country was safe," and everybody you met "*always* told you that the Jubilee would be a success."

It was cheering indeed to stand upon the building-spot in the early days of this momentous part of the enterprise, and see the line of great wagons almost as far as the eye could reach, coming and going; coming and going, until over Two Million Five Hundred Thousand feet of lumber were delivered to the builders.

While this was going on, and the Executive Committee were engaged in shaping all the business arrangements, other equally important matters were being pushed forward with the greatest activity.

At Mr. Tourjée's office in the Music Hall a steady stream of applicants flowed in and out from morning till night seeking admission to the Chorus, as also committees and delegations from all parts of the country offering the services of their societies, or seeking instruction about the formation of new musical organizations. Already over three thousand Boston singers had joined Mr. Tourjée's classes, and were singing in the evening rehearsals with a spirit which showed how heartily and earnestly they were preparing for the coming Festival. And this spirit of song, this great awakening of pure and holy musical feeling, was not confined to Boston alone. It was manifested by the forming of societies in hundreds of towns and cities



throughout the land, some of them — Chicago, for instance, all honor to it! — a thousand miles away. It was a sublime spectacle, — the whole nation, as it were, uprising TO SING THE SONG OF PEACE; and from every hill and vale the cry was heard, —

We are coming, we are coming  
To the Nation's Jubilee.

The enthusiasm of the young, the middle-aged, and even the older musical people, made many a fireside happy in these days of preparation, as with sweet melody upon their lips and pure harmony in their hearts they gathered together in scores and hundreds and thousands, to pour out with fervent and patriotic impulse the very incense of their souls, in music sublime and in words of rejoicing. Night after night bright eyes and happy faces filled tier above tier of the halls where their rehearsals were held, until in many cases not even standing room was left, and yet the cry was, "Still they come!" Never before was such musical enthusiasm manifested in any land or among any people in the history of the world. Ten Thousand singers responded to the first call. Old societies were revived and new ones formed. It would seem, indeed, as if every one who could sing wanted to sing; yet amid all these joyous manifestations for Peace and Harmony all over the land, strange to say the time-honored Handel and Haydn Society of Boston was still kept aloof by those who controlled its management. Often and earnestly the writer of these lines sought the assistance of this noble Society, but words were of no avail to move them. Although the very first invited, yet they were among the very last — the *one hundred and second* society — to join the great army of singers who formed the Jubilee Chorus.

Not a word of complaint can be made, nor is a feel-

ing other than the kindest entertained, towards the ladies and gentlemen of the Handel and Haydn Chorus. On the contrary, as individuals they merit the warmest gratitude of all; for day after day they came to inquire what was the cause of their Society's holding back when so many musical organizations were coming forward, and expressed the deepest regret for the course their officers were pursuing. But when the latter saw that all was going on successfully without their aid, and that it was useless to discourage or discountenance the thing any longer, then they came in. Well, bless them for it, even at the eleventh hour; for when they did come in they came with the right spirit, and from that moment every officer and member of the Society did his or her very best to make the Jubilee all that it was,—a glorious triumph!

While at this period all the societies composing the chorus were organized and in full rehearsal, the instrumental force—the great orchestra of over one thousand musicians—were also being engaged.

The organization of this department was placed in the hands of Mr. J. Thomas Baldwin, whose experience and success as a musical agent gave confidence that he was fully equal to the task. It was a work of time and close application to select and engage this large body of musicians in many parts of the country, and to know that each was competent to perform his part.

Mr. Harvey B. Dodworth, Mr. D. L. Downing, and Mr. M. K. Botsford, of New York, gentlemen widely known in the profession, acted as agents in that city, and secured for the Festival the services of over three hundred of its best performers, while Mr. Carl Plagemann, of Philadelphia, Mr. John Linhard, of Baltimore, and Mr. George W. Lyon (firm of Lyon and Healy),

of Chicago, did like service in engaging the best musicians in their respective cities.

Nor were the members of the great orchestra confined to the United States alone. Mr. F. H. Torrington, the well-known organist, now of Boston, but then of Montreal, took a very deep and hearty interest in the Jubilee, and secured the services of several first-class musicians in the Provinces and Canadas, including the Band Masters of her Majesty's regiments stationed at Montreal, Toronto, Quebec, and other places, so that in this respect Old England helped to "sound the loud timbrel" in commemoration of Peace and the restoration of the American Union.

It required much correspondence and many visits of Mr. Baldwin and Mr. Gilmore to New York and other cities to provide against possible disappointment by musicians who were engaged to perform throughout the Festival.

The preparation of the great quantity of music required also kept many hands busy for several weeks. The oratorio choruses were printed in the National Peace Jubilee Magazine, published by Mr. Coolidge, as heretofore mentioned; and Fourteen Thousand copies were given by him to Mr. Tourjée, free of charge, for the use of the chorus, in consideration of profits derived from advertisements inserted in the magazine, and in fulfilment of a contract previously made with Mr. Gilmore.

All the vocal music was published by Messrs. Oliver Ditson & Co., and furnished at the very lowest price to societies; and this firm also published the orchestral parts to the oratorio music, and did everything in their power to advance the interests of the Festival.

Symphonies, overtures, and other compositions for the great orchestra, which could not be obtained in this

country in sufficient quantity, were ordered from Germany through the firm of Koppitz, Prüfer, & Co., of Boston, and arrived just in time for the Festival. Mr. H. Kinross, a splendid penman and music copyist, was engaged for several weeks in copying band and orchestral parts—one part for each instrument—on prepared paper, from which it was transferred to stone, and printed in any quantity required, by the firm of Chas. H. Crosby & Co., Lithographers and Engravers.

While every branch of the musical department was being developed to completeness, the Executive Committee were attending to all other essential arrangements. Frequent meetings were held during the early part of April at the St. James Hotel, which house became the established rendezvous of the various committees, and of all who wished for any information respecting the business part of the Jubilee.

At one of these meetings the price of single tickets for the separate performances was the subject of animated discussion. Some of the committee favored a high and others a low price of admission. Finally it was unanimously

*Voted*, That the price of a single ticket for one person to a single performance be fixed at Five Dollars and Three Dollars, with reserved seat, according to location, and that Two Dollars be the price of admission without reserved seat.

About this time it seemed as if the whole nation were getting particularly interested in the Jubilee. The numerous letters received from every section concerning the event was convincing proof of the great popularity of the movement.

The following from the graceful pen of the well-known writer, DEXTER SMITH, indicated the feeling at the West:—

CHICAGO, ILL., April 10, 1869.

MY DEAR MR. GILMORE, —

It affords me much pleasure to witness the interest evinced in your forthcoming grand enterprise in every section of the West. In Cleveland, Toledo, Detroit, Milwaukee, Chicago, Madison, Janesville, and in fact in every city and town I have visited during the past three months, I have been asked for particulars concerning the great event.

Having been in communication with my friend, Mr. Luther L. Holden,\* of the Boston Journal (who has kept me "posted" since I started on my journey), I have been enabled to answer many inquiries, and give much information on the subject.

The Jubilee is almost the only topic of conversation among musical people here, and one would think that the entire West intend visiting Boston in June.

You may have seen similar statements in my letters to the Boston Sunday Times, and I need not assure you that the grand work and its originator have the very best wishes of

Yours sincerely,

DEXTER SMITH.

There were indications that the hotels would not be sufficient to accommodate the great influx of strangers who would visit Boston during the Festival, and this anticipation led to the establishment of a "Bureau of Accommodations," the object of which was made known through the press, and by circulars addressed

\* Mr. Holden, it may here be stated, well earned the thanks of all who were interested in the success of the Jubilee. He was among the very first to whom Mr. Gilmore made known his plans; and from that moment to the last he was faithful and true, and did immense service for the cause.

Not only as musical editor of the Boston Journal (through which influential and friendly sheet he was permitted to make known everything of interest connected with the Festival) was he of the greatest service, but also as correspondent of several papers in other cities, through all of which he kept the progress and particulars of the enterprise well before the public. Being very much interested in music, and in the cause of music, and possessing broad and liberal views upon things in general, the "great idea" just suited him, and he advocated its merits through all its dark and trying stages, and chronicled its success with heartfelt exultation.

to parties who it was supposed would be willing to receive individuals, families, or societies at fair prices during Jubilee week.

The following is a copy of the circular, which was sent to thousands of the housekeepers of Boston.

BUREAU OF ACCOMMODATIONS,  
246 Washington Street, Boston, ..... 1869.

Parties proposing to furnish accommodations for strangers attending the Peace Jubilee in June are requested to answer the following queries by writing opposite to each of them full and explicit replies, and return the same to this Bureau with as little delay as practicable:—

1. Name of party proposing.
2. Street and number.
3. Number and description of rooms.
4. Whether meals furnished or not.
5. Price per day or week.

The Bureau assumes no responsibility, but will direct applicants to the proposer with a card stating the terms as set forth in the answers to the above questions.

J. W. PRESTON,  
*Clerk Bureau of Accommodations.*

The Bureau did good service, and supplied accommodations for thousands of strangers. Boston opened its doors to all who would come, and as a slight indication of the kind feeling in this respect by which many citizens were actuated, one gentleman of extremely radical Republican sentiments called upon Mr. Gilmore, and stated that his house was free to whoever might be billeted upon him during the Jubilee. "Send me," said he, "six of the worst Rebels that ever lived in the South, and they can make my house their home, and be welcome to the very best that can be provided during the Peace Festival." That was his language. The tide of generous feeling was at its height. "Peace and good-will to all" was the prevailing sentiment; and the citizens of Boston generally were putting

things in order for the reception of friends and relatives who were coming to the Jubilee from all parts. Matters were assuming formidable proportions in every department; and, as the following letter will show, the Executive Committee were taking the necessary steps to have everything in keeping with the national character and dignity of the occasion.

Boston, April 10, 1869.

TO HIS HONOR THE MAYOR

AND THE CITY COUNCIL OF THE CITY OF BOSTON.

The undersigned, the Executive Committee on the subject of the National Peace Jubilee, beg leave to represent that, through the liberality of certain citizens of Boston, a sufficient sum of money has been subscribed to guarantee the pecuniary success of the Musical Festival in June next; and the Committee are well satisfied that the artistic success of the enterprise is no less well assured. The interest of all classes in this community in the success of the undertaking is too manifest to need pointing out.

On such occasions heretofore it has been the policy of the city government of Boston, as representing all the citizens, to tender the hospitalities of the city to distinguished national and State officers, and men eminent in literature, art, and science.

Satisfied that you will take such action, in the present instance, as will be in keeping with the ancient fame of the city for hospitality, the undersigned simply desire to call your attention thus officially to the assured completion of the enterprise, and leave in your hands the whole matter of the reception and entertainment of the distinguished personages who may honor us with their presence.

Respectfully submitted,

ALEXANDER H. RICE,  
E. D. JORDAN,  
JOSIAH BARDWELL,  
OLIVER DITSON,  
GEORGE H. DAVIS,  
M. M. BALLOU,  
FRANK WRISLEY,  
H. HARRIS.

Messrs. Lewis Rice and Francis Richards, members of the Executive Committee, being also members of the city government, could not with propriety sign the above, and therefore their names do not appear.

The action of the city government was in full accord with the sentiments of the letter; and the record of the part they performed will appear in its proper place.

Previous to the announcement of the Festival Mr. Gilmore had a conversation concerning the enterprise with Dr. John H. Willcox, one of the most talented musicians and eminent organists in the country, and from that time forward he took a very deep interest in its progress. Naturally and artistically he felt that a magnificent organ was almost indispensable to such a Festival, and he explained the importance of having an instrument that would not only make its power and beauty felt in the immense building, but also materially aid in binding the great chorus and orchestra together in the performances.

Enthusiastic as to the grand result, like each in his own sphere of action, Dr. Willcox fairly inspired all by his representation of the effect which an organ such as he contemplated would produce; and although such an addition would add to the heavy pecuniary responsibility already assumed by the Executive Committee, yet these gentlemen never hesitated going to any expense that promised to increase the effect of the music or add to the *éclat* of the occasion. So they gave an order for the manufacture of the great organ, according to the plans and specifications of Dr. Willcox, and the celebrated house of E. and G. G. Hook & Co., Organ Manufacturers, (in whose interest he then labored, but is now the head of the popular firm of J. H. Willcox & Co.,) produced an instrument of the most marvel-



lous power, beautiful tone, and in every respect admitted to be the grandest of its kind ever heard upon the American continent.

The pressure to obtain admission to the chorus at this time was beyond all precedent. Notwithstanding the announcement had been repeatedly made that no more could possibly be admitted, yet delegations representing singers and societies, even from the most distant parts of the continent, continued to arrive and apply for membership; *but the books were closed*. The Ten Thousand names already enrolled and accepted appreciated the distinction of being members all the more when they became aware of the pressure for admission of the thousands of disappointed applicants. The most minute and explicit instructions were given to societies from time to time. All were under the strictest discipline, and working heartily to perfect themselves in the music.

The following circular, published for their information, greatly heightened the enthusiasm, and all its suggestions were eagerly adopted.

#### CHORUS CIRCULAR No. 2.

Boston, April 13, 1869.

For the information of members of choral organizations throughout the country who have been accepted for the great Chorus of the National Festival in June this circular is issued; and especial attention is called to its contents.

Societies must not receive any further additions to their numbers, as the Chorus is already full, and the Secretaries must notify *immediately* of the number who will positively attend, in order that seats may be secured for them in the Coliseum. The number upon each part must be stated, and in this connection it is earnestly requested that Directors of Societies transfer a portion of their sopranos to the alto part, as the former predominate so much.

It is hoped that Societies will lose no time in learning the choruses *thoroughly*, and that extra rehearsals will be had if neces-

sary. It is expected that all will be well prepared in the music by May 20th at the latest, and we shall be obliged to refuse admission to such as cannot report to that effect.

Singers must be guided by the *baton*, depending solely upon the eye and not the ear. . . . .

The expenses will be at the *lowest possible cost*. Fare will be at half rates, and entertainment will be provided at a rate not exceeding \$1.50 per day, and in all probability the expense will not exceed \$1.00 per day. Temporary buildings will probably be erected for the gentlemen, and ladies will be entertained in private houses, churches, or other suitable places, which will be fitted up for their express and exclusive accommodation. All who have friends in or near Boston will consult their own comfort and convenience by securing entertainment with them, and trains will run in all directions after the Concerts, enabling singers to reach any point within forty miles of Boston the same night.

Secretaries will notify us whenever any change of officers occurs, and by May 20th must send a complete list of their members, as it is intended to publish a book to contain the names of all who participate, and a complete history of the Festival.

The Festival will continue five days, instead of three, as originally announced. It is intended that the school children shall occupy the chorus seats on Tuesday, the 15th, and the Oratorio Chorus will assemble on Wednesday, the 16th, and take part on that day and also on the 17th (National Day) and 18th.

Additional music may be sent to the Societies for the 17th, but this is not yet fully decided.

The members will have free admission to the Festival upon Wednesday, Thursday, Friday, and Saturday, the 16th, 17th, 18th, and 19th, and to any other Concerts which may be given in the Coliseum during the days above mentioned.

Spectators' tickets have been fixed at \$5.00 and \$3.00 for admission, with reserved seats, according to location, and \$2.00 for admission only.

Full directions of the course to be pursued upon coming, reception, the disposition of choral bodies in the Coliseum, general rehearsals, and all particulars in relation to the Festival not yet announced, will be given in Chorus Circular No. 3, which will be issued in May.

Mr. Gilmore has placed the instrumental department under charge of J. Thomas Baldwin, 74 Washington Street, to whom all communications relating thereto should be addressed.

It is suggested that the books which have been sent to Societies should be the property of *Societies* rather than of members, and that the Librarians control the same both before and after the Festival.

Several Societies have applied for the services of Mr. Carl Zerrahn, and if a number of neighboring organizations can arrange to meet for a general rehearsal, we will endeavor to secure his attendance upon such an occasion.

It is suggested that Societies might give one or more Concerts, previous to the Festival, to help in defraying the expense incident upon their visit to Boston and their stay.

Messages are constantly being received from various parts of the country, from Societies desiring to participate, but all such applications must be refused, as *no more can possibly be provided for.*

The Superintendent of the Chorus wishes to convey the thanks of the Management to all the Societies connected with the Chorus for their prompt response to the appeal in Circular No. 1, and for their zeal in organizing and preparing for the Festival; and his only regret is that arrangements cannot be made for a much larger number than can be accommodated in the Coliseum.

E. TOURJÉE,  
*Superintendent of Chorus.*

While the grand oratorio chorus were making every preparation for their part, nothing definite had yet been arranged for the great chorus of children which was announced to form so attractive a feature in the exercises of the first day. Unfortunately some members of the School Committee were unwilling to further the interests of the Festival in any way, and it became a matter of serious doubt whether the children would be permitted to assist at all. Strange to say, while this feeling governed the action of influential parties in the Boston School Board, committees of neighboring cities and towns were offering their children to take part. At length the Executive Committee, feeling that the matter must be decided one way or the other, passed the following vote:—

*Voted*, That the Secretary be instructed to draw up a communication to His Honor the Mayor as Chairman of the School Board, inviting the children of the public schools to assist in the vocal exercises of the *first day* of the Peace Jubilee, and that said communication receive the signature of every member of the School Committee.

Much ill-feeling still lurked in bosoms that ought to have been in sympathy with this movement from the beginning, but they had been outgeneralled at every point so far, and it remained to be seen whether such influence would show itself in the School Board when the question of permitting the children to take part in the Jubilee came up.

On the evening of April 13, the regular monthly meeting of the School Committee,

"The Chair read a communication from the Executive Committee on the subject of the Jubilee to take place in this city in June next, in commemoration of the restoration of Peace throughout our land, asking that the children of the public schools may be permitted to take part in the vocal exercises of the programme for the first day." — *Record of School Committee, April 13, 1869.*

The projector, feeling the deepest interest in the action of the Board, was a lobby member during their meeting. He did not need an occasional visit from "a friend at court" to inform him how matters stood, for he could not help hearing what was said,—and said loud and earnestly, of which much was anything but encouraging. After an animated discussion the matter was referred to the Committee on Music for consideration, *not* with full powers, but with instructions to report to the Board at the next monthly meeting, when final action would be taken.

Nothing more could be done about the matter for a month, and of course the programme of the *first day* could not be finally arranged until this matter was decided.

But the chief centre of attraction at this time was the uprising Coliseum. The framework of the immense building—the largest ever erected in America—loomed up like a huge skeleton, looking at a distance like a denuded forest. Hundreds of busy hands were engaged in carrying out the grand design, and the scene was most suggestive and inspiring. Gangs of mechanics, stationed as it seemed whole blocks apart, were hammering away in the good cause, making the pleasantest music to ears that had long waited for the welcome sound. Arch after arch sprang aloft, till whole acres of space were spanned, and rib after rib was put in, and arm after arm stretched out, drawing together day after day into more complete form the mighty building that was assuming the proportions of another ark preparing for the great flood of music that was to sweep over the nation.

The “oldest inhabitant” opened his eyes in wonder at the sight, and marvelled at the rapidity with which the work went on, verily believing the millennium was at hand. Others thought another Tower of Babel was going up, and went away to dream of the terrible din, the crashing of sounds, and the “confusion of tongues” that would soon roll their roaring waves far into the interior. Nervous people were preparing to move out of town to be well away from the uproar, and many proposed taking reserved seats during Jubilee week upon the Highlands, several miles away; but best of all was the following ingenuous remark of a good old lady writing from Liverpool, England: “We are all looking forward with the deepest interest to your grand Peace Festival, and on the 15th day of June, your first day, *I shall open my windows, and who knows what I may hear!*” Curiosity was on tiptoe; crowds flocked to the Coliseum daily with ever-increasing in-

terest. Verily, so great were the numbers of lookers-on it seemed at times as if half the people of Boston had left their employments to act as a general volunteer advisory board, and the remarks made and speculations indulged in as to the result of the grand experiment were often ludicrous in the extreme, and put at rest forever the question whether go-ahead, money-getting people are devoid the element of humor. Good-nature and good wishes prevailed, although woful predictions of utter failure were liberally thrown in by those who knew nothing of the matter; in fact, the minds of the whole community were considerably unsettled upon the "chief topic of the day," and it was difficult to get at what any one really believed; but still the work went on.

It might reasonably be supposed that, after the many serious battles that had been fought and the several stages of fierce opposition through which the enterprise had passed to its present forward condition, that the enemy would gracefully yield the point; but such was not the case. The evil tongue of the evil-thinker was still busily at work; and one of the most dangerous and injurious of all rumors was now set afloat, *that the building was unsafe!*

Scarcely had the floor-sills of the structure been laid, and its form outlined by the first few timbers, ere whisperings of weakness in the construction passed from lip to lip and from ear to ear. This impression continued to gain ground as the work progressed, until it became a public question, and many influential papers throughout the country increased the fears of the timid by sounding a solemn note of warning to all who proposed participating in the Festival. It was a time of great anxiety to all concerned, especially to the half-dozen gentlemen of the Executive Committee

who were bearing the financial burden of the whole enterprise.

The builders, contractors, architects, and building committee were all gentlemen of great experience, and fully appreciated the responsibility of their task. They knew that the safety and security of Fifty Thousand lives were in their hands, and they took every precaution to guard against accident by making the structure strong and solid enough to bear ten times the weight and pressure to which it would ever be subjected. There never was a doubt in their minds as to the strength of the work under their supervision, and there was not the slightest cause for the stories in circulation concerning it.

From morning till night, for weeks and months, the Building Committee, one or all, were almost constantly on the ground, watching every inch of progress made. Fully satisfied that everything possible was being done which the knowledge and experience of the builders and their own foresight could suggest to make the structure safe beyond a doubt, they turned a deaf ear to the malicious rumors that would have swept away all confidence, and left them the sole occupants of their marvellous structure.

While the timid were being excited by these rumors, even the very winds of heaven, it would seem, came to prove their falsity. Two or three very heavy gales occurred at different stages of the work, and although at times it was a matter of serious doubt whether the building could stand such severe tests in its half-finished condition, yet not a rib was broken nor a joint displaced, to feed the appetites of those who from first to last predicted failure and destruction. "When our work is done," said the Building Committee, "those who are capable of judging may inves-

tigate the result of our labors and publish their opinions; until then we shall give no heed to the unfriendly reports that now seem to give so much uneasiness to the community."

Thus it was that those brave men went on without doubt or fear, in the face of chilling and discouraging predictions, fulfilling the great task which they had undertaken.

While all this excitement was going on, and the naked walls of the Coliseum were rapidly uprising, the Committee on Decorations were not inactive. They had consulted with several artists, who presented various plans and sketches for the adornment of the interior of the building.

That each State in the Union should have its niche, its alcove, its grand arch in the "Temple of Peace," decorated with its loyal mottoes, emblems, coat of arms, and other appropriate insignia, was one of the very first suggestions that sprang from this conception.

That the Hymn of the Angels, the Universal Christian motto,

*Gloria in excelsis Deo,  
et in terra pax hominibus bonae voluntatis,*

should shine above all, as in letters of golden light, was ever uppermost in the mind that now so happily saw his inspiring vision taking form and shape.

The committee held many meetings; they were gentlemen of exquisite taste, who appreciated the magnificent opportunity for gladdening the eye by a harmonious blending of the emblems of peace, music, and nationality; and with enlarged views and artistic comprehension they culled from the various designs submitted a combination which promised to present a scene of beauty that would awaken the enthusiasm of



every connoisseur of art, and fall upon the gaze of all with enchanting effect.

The devices furnished by the well-known artist, C. W. Roeth, were chiefly adopted, and under his supervision hundreds of delicate fingers labored for many weeks in carrying out the views of the committee.

The perfecting of the chorus, orchestra, organ, building, decorations, all were now being pushed to completion as rapidly as possible, and promised the most gratifying results.

The Committee on Advertising were also full of business, using their experience in that line to great advantage. Far and near the result of their labors was felt in the increasing interest of the public in the Jubilee.

The valuable services of the well-known manager, Mr. Henry A. McGlenen, were also employed in the advertising department, and he found ample room for the practical development of many excellent ideas that helped to fan the flame of enthusiasm, which at this time spread like wildfire, till the whole country was in a blaze of excitement.

Public expectation was at its height; on the street and in the home, in the counting-house and over the tea-table, "Jubilee" was the current talk. Altogether the situation now called for nerve, energy, judgment, confidence, and generalship on the part of the management. There must be no failures, no shortcomings, no disappointments. All promises must be fulfilled, and, if possible, the grand result surpass the highest anticipations.

Up to this time evening entertainments in the Coliseum in connection with the Jubilee had not been taken into consideration by the committee; consequently a proposition to introduce gas-light (another

very expensive item) was at first opposed, but afterwards it was thought best to be prepared for all emergencies, and arrangements to illuminate the building were accordingly made. The contract for putting in the fixtures was given to Messrs. Bliss and Perkins, the result of whose labors was in the highest degree satisfactory. Over twenty-five thousand feet of gas-pipe were put in, from which two thousand four hundred jets, arranged in the form of stars, crosses, triangles, and other appropriate figures, burst forth on several occasions with magical effect, shedding lustre upon scenes never equalled in brilliancy, and never to be forgotten by the thousands of happy participants.

Water was even a greater necessity than light. To guard against fire, as also to provide for the thirsty million, was all-important; consequently an abundance of "pure Cochituate" was introduced at several convenient points within and around the Coliseum. The main hydrant was located in the very centre of the building, beneath a trap-door, which also enclosed a coil of hose attached and ready for instant use, should any occasion for it unfortunately arise.

As an additional precaution, the city government stationed Cataract Hose Company No. 10, horses, carriages, engine, and all, in one of the large anterooms of the building, where day and night for several weeks this company remained upon special duty, ready to subdue any outbreak of the fiery element that might occur. Furthermore, to increase the security of the structure, the American Consolidated Fire Extinguisher Company presented the committee with the use of Fifty of their Portable Fire Extinguishers, which were placed in every nook and corner of the Coliseum, looking like so many faithful watch-dogs, ready to pounce upon any unruly tongue of flame that might dart forth upon the scene.

Whatever might add to the safety, convenience, and comfort of the public was provided for by the wise forecast of the committee.

It was now early in May, still the programme of the first day was not yet settled upon, owing to the delay of the School Board in rendering their decision regarding the school-children's participating in the exercises. This retarded progress somewhat, and not only gave the management much uneasiness, but at length threatened danger to the whole enterprise; but the danger was averted just in time to save the Festival from the evil consequences.

The question of the children taking part had been under advisement, and was to come before the School Board for final action at their monthly meeting. In common with the rest of the community, many of the Board had serious fears of the safety of the building, and, to avoid the responsibility of any mishap, were determined to use their influence to keep the children at home.

Happening accidentally to meet Mr. F. H. Underwood, a member of the Board, Mr. Gilmore asked him what the prospects were of having the children take part, as announced, in the exercises of the first day.

"I must tell you frankly," said he, "that there are serious apprehensions in relation to the safety of the building in the minds of many members of the School Committee, and I doubt very much if they will permit the children to sing. You have no idea of the great anxiety that exists upon this point, and I am very much afraid that it will outweigh any influence that can be brought to counteract the bad impression."

This was a fearful warning, pregnant with untold disaster. It foreshadowed mischief which it might be

impossible to repair. What if the action of the Board should result in such a vote as this :—

“That, in consequence of the doubt which exists in the minds of the community concerning the safety of the Coliseum, the School Committee deem it unwise to permit the children to take part.”

Never, never had the fate of the enterprise hung upon so slender a thread as at this moment. It seemed as if the School Committee alone now held its success in their hands, — many of whom, unfortunately, had no sympathy whatever with the movement. Their withholding of the children, upon the ground of the insecurity of the building, would destroy public confidence, and damage the prospects of the Festival beyond the possibility of reparation. Such a calamity must be averted at any cost, and all doubt and prejudice removed from the minds of the committee. They of course felt their responsibility to the parents who had placed them in charge of their children, and would not make any move that might involve them in danger. If evil should result, they would be held responsible.

To doubt when danger threatens cannot be helped, — the wisest and the best have their fears; but to take for granted evil and unfounded reports, without making any effort to investigate and determine for one's self, is not an evidence of wisdom. “They say so,” is a great bugbear that frightens many honest and well-meaning people; and this was the only “weakness” in any way connected with the Coliseum which occasioned alarm.

Something must be done, and that immediately, to disabuse the public mind of the terrible fear that possesses it regarding the building; something must be done to secure the favorable action of the School

Committee. "What?" was the question. Such a vote as has been intimated would create a general panic in the community, and no effort to calm the fears excited by it would be of any avail. What was to be done? How could the danger be averted?

"Eureka! I have it!" exclaimed the projector, as an exultant thought flashed through his mind foreshadowing a way out of the pending danger, and affording the greatest mental relief. "THE LAST DAY, the last day, for the chorus of children, *not the first*." This thought came like an inspiration, calming every fear. The question of safety could not then be brought up in the committee to cause unfavorable action, as the test of four days would be sufficient to satisfy even the most timid parent of the security of the building.

The projector hastened to make known to the Executive Committee his interview with Mr. Underwood, the danger presaged by the probable action of the School Board, and the only possible way to avoid so great a disaster. The result was, that a sub-committee, consisting of Hon. A. H. Rice and Mr. George H. Davis, were appointed to wait upon Dr. Upham, Chairman of the Committee on Music in the public schools, and inform him that the Executive Committee would prefer to have the children take part in the exercises of the *last* day instead of the *first*, as previously understood. Dr. Upham received his visitors with great cordiality, and expressed his willingness to meet their wishes, so far as the matter lay with him.

The transfer of the children from the first to the last day was a fortunate thought; it removed one very grave reason why they should not take part; and doubtless had its due weight with the Music Committee in making the following report to the Board at the monthly meeting of May 11:—

The Committee on Music, to whom was referred the communication from the Executive Committee of the National Peace Jubilee Association, asking that the children of the Public Schools may be allowed to take part in the performances at the Coliseum during the Festival week, in June next, respectfully report, considering the question in all its bearings : —

That, in their opinion, it is practicable for the Schools to give a choral performance during that week, and in the building specified, under the following conditions and restrictions, viz. : —

1st. That the number be limited to the pupils of the High, and the First and Second classes of the Grammar Schools.

2d. That the selection of the programme and of the conductor of such musical exercises of the Schools be left with the standing committee on Music, acting under the general direction and authority of this Board.

3d. That, on the day set apart for such performance, the pupils of the Boston schools shall form a separate and distinct choir by themselves. And, lastly, That such performance be not allowed to take place on the first day of the Festival.

Respectfully submitted for the Committee on Music.

J. BAXTER UPHAM, *Chairman.*

The report of the Music Committee was approved by the Board, and Dr. Upham, and the other gentlemen co-operating with him, did all in their power from that time forward to make the children's day *the* great day of the Festival.

When all things were moving on harmoniously and majestically towards the festal day, the Boston chorus were thrown into a great flutter by the announcement of Mr. Tourjée that every member would have to undergo an examination, and all whose voices and ability to read music were not up to the standard would be excluded from the chorus.

This was a fearful ordeal for some of the young ladies. They were in a terrible state of suspense while looking forward to the day, the hour, the moment of their trial. They justly felt that they could sing well enough in a crowd, and keep in time and

tune with those around them; but to be obliged to sing alone in the presence of critical judges, who might place before them music they had never seen before, was indeed fearful to contemplate. They had been rehearsing for weeks and months with all their hearts, and were looking forward with such joyful anticipations to the coming day, that to be put to such a severe test now, when all their trouble seemed over, was a cruel necessity.

Thousands of hearts throbbed with painful emotion while this dark cloud hung over their hopes. The thought of the trying ordeal haunted them day and night. Fathers and mothers, sisters and brothers, cousins and friends, were all interested and anxious that their dear ones should pass a successful examination, and keep their places in the chorus. Many a silent tear and anxious sigh were interwoven with their hopes and fears while filled with this oppressive thought. How often and how feelingly were the inquiries made: "Will the examination be very critical?" "Why did n't they do this when we first joined?" "Who is going to try the voices?" "If I bring a letter from my music-teacher, won't that do?" "Can't my cousin and I be *tried* together?" "O dear! is there no way to avoid this abominable examination?"

Hundreds of similar questions were asked day after day by members of the chorus; nor was all this painful doubt and anxiety confined to the gentler sex. Brave boys who had stood before the cannon's mouth, whose voices shouted in the hot charge that rode down the rebellion, now trembled lest when the musical Doctor examined them they should not be "mustered in" to sing the song of Peace. But the awful moment had to come; there was no evading it; a regular "sift-

ing out" was necessary that the "chaff" might be cast aside.

In the first call for the chorus in Boston the doors of admission were flung open so wide that many who had neither voice nor musical culture came forward, paid their admission fee, and felt quite secure while playing the part of dummies at the rehearsals. But the finger of Apollo and the eye of St. Cecilia were upon them. Neither heathen god nor Christian saint would allow any such imposition upon art; and when the day of trial came, *they* were not among the innocent and true who, with sigh and tear and sweet song trembling upon their lips, appeared before the tribunal. They came not, but in silence departed, and no one asked whither they had gone or whether they would return.

The examination by Mr. Tourjée of the Boston chorus alone occupied over two weeks. From morning till night, during that time, the anxious choristers filed in and out of the Jubilee rooms at the Music Hall, each awaiting in turn the dreaded trial, and all anxious to receive that precious boon,—a ticket bearing the final stamp of qualified membership to the chorus.

To expedite the examination, four at a time—soprano, alto, tenor, and bass—were brought into the judge's presence, who, sitting at a pianoforte, turned to any page of the Jubilee Chorus Book that happened to come first, and, striking the key of the piece before him, encouraged the examinees to sing out without fear. A moment told if the quartette were *all* equal to the task, and if so they were accepted, passed on, and the "next four" were called.

Every allowance was made for nervousness, and in many cases the over-timid, whose feelings had been



wrought up to a most painful degree of excitement in anticipation of this fearful moment, finding themselves under the kind and patient encouragement of Mr. Tourjée, recovered their ease and equanimity after one or two attempts, and bore off the coveted prize with feelings of proud exultation. These little triumphs shed sunshine and happiness around many a family board, where for days and weeks this cruel test-question had been the general topic, and the cause of much trouble and anxiety to all. The sudden transition from a state of painful suspense to a feeling of joy and pleasure was exemplified in the highest degree during this examination.

Many who entered the judge's room with pale and sombre faces, with beating hearts and heaving bosoms, came out with the flush of victory lighting up their countenances as they marched triumphantly through the terrified ranks of the "untried." And how painfully interesting, too, the many questions that were asked of those who came out smiling and holding up to view the precious "reward of merit." "Do tell us, was it dreadful hard?" "What did you have to sing?" "How many pieces did you try?" "Did you fail at all?" "What did he say when you broke down?" "How did you feel?" "Were you very much frightened?" "I do hope he'll ask me to sing 'Thanks be to God,' or 'He watching over Israel.'" "I can sing my part to every piece in the book; but, O dear me! there, I'm afraid when I go into that horrid room I won't be able to sing at all; it makes me sick to think of it; I'm almost sure I'll faint!" And such scenes as these for two long weeks were witnessed at the Music Hall during this never-to-be-forgotten examination.

The result was that the real dummies kept out of

the way, and only those appeared who had reason to believe they were qualified. Some who fell short of the requirement were placed upon probation, with the promise of admission at a later day if time and study brought them up to the standard. But on the whole the ladies and gentlemen of the Boston chorus gave evidence of possessing, in many cases, splendid voices, and showed great familiarity with the choruses; they practically demonstrated that, through their own earnest study and the careful instruction of Mr. Carl Zerrahn, they were fully capable of doing justice to the music selected for the Peace Jubilee.

Another question of musical importance which interested many was this: Would any solo singer be able to produce an effect in such an immense building as the Coliseum? Musical people generally believed that it would be impossible for any single human voice to be heard to advantage in so vast an enclosure. But there was one lady who had no doubts or fears about it,—one who from the beginning had felt the deepest interest in the success of the Festival; and when it was announced that the peerless queen of song, the idol of the American people, Madame Parepa-Rosa, was willing to try the experiment, many shook their heads and said that even her incomparable voice would be lost in so great a space; that indeed it was beyond the capability or the possibility of any one voice to make itself heard by fifty thousand people in an area solely intended and adapted for the volume of sound which thousands and tens of thousands of voices and instruments would produce. Nevertheless, Madame Rosa accepted the invitation of the committee, and her marvellous triumphs during the Festival surprised and electrified all, and added immensely to the *éclat* and success of the occasion.

The following is the invitation :—

Boston, May 10, 1869.

DEAR MADAME,— At a meeting of the Executive Committee, holden on Saturday evening last, it was unanimously voted "That the services of the great lyric artiste, Madame Parepa-Rosa, will be an invaluable acquisition to the Grand Army of Harmony which will celebrate the restoration of Peace throughout America, in June." The committee are fully aware of the price which you very justly place upon such services. They are also sensible of the fact that no other solo singer possesses an organ of sufficient strength and compass to be heard in our Coliseum. Yet, to some extent, they throw themselves upon your well-known liberality, and beg to invite you to unite in our celebration, in the hope that the sentiment, the occasion, and the circumstance of being able to sing in the largest Music Hall ever erected in this or any country, will induce you to make a generous concession from your usual terms.

Awaiting your response, I am, dear Madame, with much esteem,

Your obedient servant,

HENRY G. PARKER, *Secretary*.

MADAME PAREPA-ROSA.

To which she promptly replied :—

TREMONT HOUSE, BOSTON, May 11, 1869.

DEAR SIR,— It is with the sense of the greatest pleasure and gratification I receive your most flattering letter. I never felt any higher compliment than to be asked to add my co-operation to so great and worthy an object. I accept with the greatest pleasure the invitation to sing at the Peace Festival, and, if *good-will* can be of avail in being *heard in so great a building*, I shall certainly do my best to lift up my voice and sing to my *utmost* power, and try at any rate to achieve *the feat*! As to *terms* I leave them *entirely* to the committee, as *no* feeling except the pleasure of joining so great an undertaking can actuate any artist. I beg of you, sir, to make my determination known to the committee, and to excuse this *poor* reply (in *words* though not in *feeling*) to so great a compliment extended to me. Wishing you the success you all deserve for so

*gigantic* an undertaking, and which the American people will certainly appreciate and countenance by their presence from all sides of the continent, I remain,

Respectfully yours,

EUPHROSYNE PAREPA-ROSA.

HENRY G. PARKER, Esq.

The cause, character, and associations of this Festival,—the first great gathering, since the close of the war, commemorative of the return of peace and brotherly love all over the land,—this auspicious occasion not only gave opportunity, but imperatively called for some special and appropriate expression in immortal verse of the joy with which all the children of the nation hailed the new era of union and harmony, and the glorious future foreshadowed under the dear old flag. Such a National Song as was demanded the great Festival would bring out with the most fitting accompaniments of voices and instruments, and herald on the wings of Music to every corner of the land, and waft across the seas to every home and hamlet where Freedom finds a voice or needs an advocate. Who shall write this Song of Peace? What pen can portray the exultation of a people freed from a dark and devastating war? what soul feel the inspiration of this glorious hour, and pour out in “thoughts that breathe and words that burn” the joy and gratitude of the nation to Almighty God?

LONGFELLOW! LONGFELLOW! thou favored son of song, loved of the muses and admired by the world, thou canst thrill the great heart of the people with strains of tender sympathy and words of lofty cheer, and swell the grand anthem of praise that shall soon resound from the “Temple of Peace” to the uttermost isles of the sea. A golden link in the chain of immortal bards, uniting the present to the past, the New to the Old World, thy genius flashes its electric soul-

fire through all languages and literatures, and thy great words of love and wisdom will go sounding on through all the ages.

Thine is the golden pen for this great occasion, thine the magic wand to charm all hearts into unity. But in this hour of our exultation, when the nation is calling for a Hymn of Peace that shall melt all hearts into one, and echo through the "corridors of time" with the steady tramp of genius, thou art far, far away across the deep, inhaling, perhaps, the sweet air of Parnassus; gathering fresh vigor and inspiration which may aid thee to speak still sweeter words than ever yet were spoken,—words that shall lift up the hearts of the lowly, and strengthen the love of all for the good, the pure, the beautiful, the holy,—for all things elevating and ennobling that would make God's earth a paradise,—a golden gateway to the blessed land of everlasting peace.

Yes, our illustrious bard, LONGFELLOW, is beyond the sea, shrinking like a timid bird from the homage the high and the humble alike of every nation would gladly bestow upon him; and while his progress is chronicled at every step like that of a conqueror of hearts,—while the eyes of the mother-land and the father-land are fixed upon him with loving admiration, the question arises, Who in his absence shall write the Hymn of Peace? To whom shall the golden opportunity for immortality be given? With unhesitating finger the muse pointed to another of her favored sons, one of the most brilliant of scholars, keenest of wits, and popular of poets, DR. OLIVER WENDELL HOLMES; so to him the writer bent his steps, on the happiest errand of the Jubilee. When ushered into his presence the Doctor eyed his visitor with inquiring curiosity, and in very friendly and flattering terms said

"he wanted to have a good look at the man who originated the idea of a National Musical Jubilee, and was the cause of so agreeable an excitement throughout the country." Such a familiar reception as this made Mr. Gilmore feel that he was in the atmosphere of kindness, and after a few minutes' conversation the Doctor, with good-nature lighting up every lineament of his countenance, pointed to a mantel-piece upon which were several miniature models in card-board of ancient and modern buildings more or less celebrated. "Look there," said he; "I have taken a very deep interest in the work which you have originated, and am delighted to see all things progressing so favorably. These little models represent, in their respective sizes, some of the greatest architectural piles of the past and the present. There, for instance, is the largest of the Egyptian Pyramids; it was built by King Cheops, and is said to have taken a hundred thousand men for twenty years to complete it; here is the wonderful Temple of Olympian Zeus; and this is the famous Parthenon of Athens; but there, there is the most noted of all, the old Roman Coliseum. Of modern works, this represents the Crystal Palace, in which the World's Fair took place in London, and that the Palais de l'Industrie at Paris; but now we come to the one most interesting to you, your own Coliseum, and you can see how favorably it compares in size with the other marvellous structures,—smaller than some, yet larger than others. To be sure it is built of wood, but we are a young country, and if we can put up such an immense temporary structure in a few months, who knows what we may do in the course of time?"

This charming little "exhibition" on the part of the distinguished scholar and poet touched a tender chord, and Mr. Gilmore felt under the greatest obligations to

one who manifested so deep an interest in his cause. It easily and naturally paved the way for introducing and explaining the object of his visit.

"Well," said the Doctor, "I have made an occasional pilgrimage to your rising Coliseum, and have gratified my curiosity to some extent by 'manufacturing' these little paper models, to see how the 'Boston notion' would look among the architectural wonders of the world; but to write a 'Hymn of Peace,' that is quite another thing; my time is very much occupied just at present, and I could not undertake to accomplish anything more than I have now laid out for some time to come."

"We must have an original hymn, Doctor," importuned Mr. Gilmore, "appropriate to the occasion. What is to be done?"

"Why," replied the Doctor, "you know there are many eminent writers and poets who would do ample justice to the theme, and who, I am sure, would be happy to write such a hymn as you require. Mr. Longfellow, we know, is in Europe,—he cannot be reached; but there is Mr. Bryant, Mr. Whittier, Mr. Lowell,—either of these gentlemen would no doubt willingly comply with your desire; or, if you wish to give a general invitation through the papers to all writers, I'll warrant you will have a variety of hymns to select from within a week."

"Well, Doctor," replied Mr. Gilmore, "you have kindly pointed out many ways to accomplish my object; but at present I can think of only one, and that is that Dr. Oliver Wendell Holmes *shall write the Hymn of Peace*, to be sung by ten thousand voices, with the accompaniment of a thousand instruments, in the hearing of fifty thousand people, on the first day of the great National Jubilee."

This little speech, made with emphatic earnestness, and with feelings inspired by the presence of the chosen poet, seemed to the Doctor something like a positive command or demand which he scarcely knew how to answer.

"When must you have the hymn? Are you in any hurry for it?" asked the Doctor.

This was enough, Mr. Gilmore felt that his mission was accomplished, and he replied: "Immediately, Doctor; it must be published as soon as possible, and sent to over a hundred choral societies now rehearsing for the Festival everywhere throughout the country; and here is the music, — Keller's American Hymn, — to which the words must be adapted."

"What! must I be confined to this rhythm?" asked the Doctor. "I would prefer a loose rein; could I have my own way, something better might present itself."

"There is but one objection to that, Doctor, — the fear of not being able to have good music composed for your words in time, if none were at hand to which they could be adapted. This music is already known to some extent, and with your words would, I am sure, become a famous Hymn."

"Well, I will see what I can do. You may hear from me in a few days."

"May the Angel of Peace inspire you, Doctor!" said Mr. Gilmore, as he bade good day to this most genial and accomplished of all the "autocrats" that Fame with her myriad tongues ever heralded to the world.

The Hymn must have been written upon "the spur of the moment," so quickly it followed this interview, and was one of those brilliant gems struck out in the white heat of composition, when all the good things



garnered in the brain are fused together in the crucible of thought. Here it is, and with it came a note, asking that it might be "read, criticised, and returned"; but it needed no criticism, and was printed word for word and line for line just as it will be read and re-read so long as we have a history.

### A HYMN OF PEACE.

WRITTEN BY OLIVER WENDELL HOLMES.

Angel of Peace, thou hast wandered too long!  
Spread thy white wings to the sunshine of love!  
Come while our voices are blended in song,—  
Fly to our ark like the storm-beaten dove!  
Fly to our ark on the wings of the dove,—  
Speed o'er the far-sounding billows of song,  
Crowned with thine olive-leaf garland of love,—  
Angel of Peace, thou hast waited too long!

Brothers we meet, on this altar of thine  
Mingling the gifts we have gathered for thee,  
Sweet with the odors of myrtle and pine,  
Breeze of the prairie and breath of the sea,—  
Meadow and mountain and forest and sea!  
Sweet is the fragrance of myrtle and pine,  
Sweeter the incense we offer to thee,  
Brothers once more round this altar of thine!

Angels of Bethlehem, answer the strain!  
Hark! a new birth-song is filling the sky!—  
Loud as the storm-wind that tumbles the main  
Bid the full breath of the organ reply,—  
Let the loud tempest of voices reply,—  
Roll its long surge like the earth-shaking main!  
Swell the vast song till it mounts to the sky!—  
Angels of Bethlehem, echo the strain!

The Hymn was first read to the members of the Executive Committee, whose appreciation of its merits were expressed in the following vote:—

*Voted*, That the Executive Committee have read with unfeigned pleasure and gratification the inspiring, appropriate, and beautiful Hymn which Dr. Oliver Wendell Holmes has so kindly and promptly composed for the Jubilee, and that we tender to him our grateful and sincere thanks.

What a wide difference there is between the inspired words of genius and learning and the trashy productions of a poetical quack. A Hymn of Peace written by one of the latter class would have had the American eagle screaming in your ears and the Red, White, and Blue flaunting before your eyes in every line. The North and South, the East and West, would have been united for ever and ever in eternal bonds of love and friendship with a few words of vengeance upon the "traitor hand" that should ever be raised again to bring about a "national divorce." That is all very well when occasion calls for it; there is nothing like plain language to rouse the soldier, the sailor, or the multitude to action; but the soft and tender chord of Peace should not be struck harshly; words of sweet simplicity, — words that touch the finer sensibilities and flood the soul with sunshine should "sweep the sounding lyre" in an invocation to Peace. Such is the hymn by Dr. Holmes! In that no eagle screams or flag flaunts obtrusively, but yet it breathes the pure "national air," and is

"Sweet with the odors of *myrtle* and *pine*,  
Breeze of the *prairie* and breath of the *sea*."

In these beautiful lines all sections of our loved land are intertwined in a graphic picture, instead of the North and South, East and West, being strung together in the usual humdrum manner. But enough: the Hymn of Peace by Dr. Holmes has already been translated into every known tongue, and sung in every

Christian country upon the face of the globe, which is the very best proof of its merits and popularity.

The Music Committee held its first meeting on Thursday evening, May 13, at the St. James Hotel. So much had already been done which properly belonged to their department that these gentlemen, in the spirit of good-nature, were inclined to look upon themselves rather in the light of an ornamental than an active and useful body.

True it is that, from the first announcement of the Festival, Mr. Zerrahn, Mr. Tourjée, and the writer had held frequent, in fact daily consultations, and had blocked out the general programme, making such alterations and additions as suggested themselves from time to time. Still there remained much to be done. The gentlemen composing the Music Committee were selected and their names handed in by the projector at the organization of the Jubilee Association as eminently fitted musically and socially for the important part they were to superintend. They combined professional and business ability, devotion to the true interests of art, great experience and good judgment, and made the most liberal use of all these qualities for the advancement of the Festival. The chairman, Mr. F. H. Underwood, a gentleman of superior qualifications and refined taste in matters of art, very soon mapped out the duties of the committee, and set all branches of the musical department in working order.

The progress, condition, and requirements of that department were explained to the committee by those who had so far shaped its course, who stated "that anything which had been done hitherto which failed to meet their approval might now be changed." The duties to which the committee gave attention may be summed up as follows:—

1. Review of the programme laid out for the Festival, and its preparation for publication.
2. Condition of the choral organization, its numbers and the number upon each part.
3. Condition of the orchestra, the number already engaged, and the classification of the instruments.
4. The examination of new compositions, written for the Festival.
5. What soloists and leading vocalists, in addition to those already engaged, should be invited to take part.
6. The general comfort of visiting societies and musicians.
7. The best hours for rehearsals and concerts during the Festival.
8. The reception of societies and seating of the chorus in the Coliseum.
9. The preparation and printing of the house programmes.
10. The division of the committee into sub-committees to carry out minor details.

These were the general features which occupied the attention of the committee during several meetings; and from the first moment of their coming together up to the close of the Festival, it is safe to say that there were fewer suspensions, dissonances, and discords than would have occurred in the meetings of a village choir. All were united and pulled together in harmony, devoting their time, energies, and abilities freely to the glorious cause.

At a meeting of the Executive Committee, held on Saturday evening, March 15, the question came up, "What clergyman shall be invited to open the exercises with prayer, and ask God's blessing upon the undertaking?" The Rev. Henry Ward Beecher, who has spoken so many great, good, and wise words for the million, was mentioned as one who, from his eminence in the pulpit and popularity as a clergyman, all would wish to have perform that sacred service; but then he was located in the beautiful city of Brooklyn, two hundred miles away, and it might not be

convenient for him to be present at the time. Other noted clergymen were named, among them Rev. Messrs. Webb, Murray, Hale, Neale, Lothrop, and Cudworth; finally it was

*Voted*, That Rev. Edward Everett Hale be invited to offer up prayer upon the occasion of the formal opening of the Coliseum.

Mr. Jordan and Mr. Wisley were delegated to present the invitation of the committee to Mr. Hale immediately, and solicit his acceptance. These gentlemen soon returned and reported that "the distinguished divine cheerfully acceded to the wishes of the committee, and felt the deepest interest in the success of the Jubilee."

The duty of extending a welcome to all visitors, — which in the order of exercises was to follow the opening prayer, — naturally devolved upon the worthy Mayor of the city, Dr. Nathaniel B. Shurtleff; and the address upon the "Restoration of Peace throughout the Land" was imposed upon the able and eloquent President of the Jubilee Association, Hon. Alexander H. Rice.

Now that the Hymn of Peace was written, the minister and the orators of the Jubilee chosen, the chorus in full rehearsal, the orchestra all engaged, the building rapidly approaching completion, the decorations almost ready, all the committees working in harmony, and the whole great work assuming shape and receiving the finishing touches upon all sides, there were yet a few "illegitimate" musical features, "sensational clap-trap notions," as they might be called, which had to be looked after and made ready for the coming day.

Cannons, bells, and anvils were to perform an important part, and it was necessary that they should be made to chime in harmoniously, as otherwise such

ponderous elements of sound might make a very disagreeable disturbance. One of the selections of a popular character was Verdi's "striking" composition, the Anvil Chorus, from *Il Trovatore*. It was to be brought out by the grand chorus, with organ, orchestra, military band, drum-corps, cannon, bell, and anvil accompaniment.

The announcement of the pieces, with "grand percussion effects," although exciting great public interest and curiosity, — the very point aimed at, — called forth the abuse and ridicule of high-art critics, who made the very most of these "stunning" features to decry the Festival. The following extract from the Philadelphia Bulletin will serve to show the impression which many good people had of the disastrous effect that would be produced by the elements to be united in such pieces as the Anvil Chorus: —

"Without a doubt the Festival will be a failure as far as music is concerned. One of the pieces on the programme, for instance, — the Anvil Chorus, is — to be performed by a chorus of twenty thousand persons, an orchestra of one thousand, with one hundred anvils, hammered by members of the fire department, with several drum-corps, with cannon fired by electricity, musketry exploded by musical volunteers, and all the bells of the city chiming in exact time. This will be a big noise; there will be no concord in it. It will make a clatter loud enough to wake the echoes in the White Mountains. The bells, being at various distances, will send in their vibrations one after the other, two, three, and four beats behind time; the cannon will hang fire, and come in upon the down stroke instead of the up stroke of the conductor's *baton*; and the bold musketeers, with the well-known irregularity of amateur soldiers, will rattle a volley through a whole bar instead of making it a single note. The possible result will be the distraction, perhaps the absolute lunacy, of every sensitive musical man in Boston. The fact is, the Hub people are going to overdo the thing. They had better be satisfied with the big organ, and abandon this project for a quiet little concert in the Music Hall. This advice seems heartless now, perhaps, but

after the first rehearsal it will probably be welcomed by some of the less infatuated people. If there is more than one rehearsal, there will not be an uninjured tympanum in Boston, and then the big concert will be a failure anyhow."

The above is a fair specimen of many articles upon the same subject; but after the performance the writers had another story to tell, and gracefully and enthusiastically did they rectify their misconceptions and misrepresentations after "they came, and heard, and saw." Still this was the impression that generally prevailed prior to the Festival. The critics little knew how beautiful would be the picture, or how magnificent some of the effects, which they were constantly decrying.

Preparations and rehearsals were going on to bring out the "novel musical features," with all their noisy adjuncts, with automatic uniformity and electric precision.

At the solicitation of Mr. Gilmore, Chief Engineer John S. Damrell detailed one hundred members of the Fire Department to "play" upon the anvils; and the jolly firemen were put through a severe course of training upon the science of "striking from the shoulder." Through the kindness of Messrs. Chickering and Sons, their fine Hall (which had already been placed at the disposal of the committee for the accommodation of visiting musical societies) was given up for the rehearsals of the "anvil brigade," and Mr. Harwood, their accomplished chief salesman, kindly volunteered to act as pianist at these rehearsals. There were no anvils or hammers used upon these occasions; only "signs and motions" were gone through, and no sounds were heard except the music of the Chickering grand, which fell inspiringly upon the ear of the "evolutionary" hundred, who drank in again and again the familiar

selection from *Il Trovatore*, until almost every man was able to sing it through from beginning to end.

The marching on to the stage down to the footlights, in two ranks, fifty feet apart, at the "shoulder hammers," the "inward face," the "order hammers" with one united clang upon the anvils, the "stand at ease," the "attention," the beginning of the music,—the cues just where to "shoulder" with military precision, the place to strike, the number of dings on the right and dongs on the left,—in fact, every move that the red-shirted hundred should make, and make as one man, from the time they marched in until they marched out, were all gone through with over and over until the boys had "Anvil Chorus on the brain," and knew their business thoroughly,—knew it so thoroughly that even those who objected to such things from a musical standpoint could not help acknowledging how much and how agreeably they were disappointed in the effect produced and in the addition which such features were to the general beauty of the *tout ensemble*. It required rehearsal after rehearsal, and great patience on the part of both "players" and conductor to bring this feature down to the nicest point; but when the projector first decided on the Anvil Chorus as one of the popular pieces, the hundred firemen in red blazed up before him in imagination, and he knew at once that it would prove a decided hit,—the most "striking" performance of the entire Festival. Not only this, but he knew its announcement would make every fireman in the country, however little he might care for a Beethoven Symphony, feel a personal interest,—a kind of curiosity to see his chums "playing," and making the "sparks fly" in a way never dreamed of in his philosophy; so while the classical symphony would attract thousands who love pure art, the pop-



ular Anvil Chorus would interest the great mass, and each and all would find something in the national musical feast to suit his taste and give him pleasure.

The next thing to be brought into play were the bells of the city. An interview with Mr. J. H. Kennard, Superintendent of Fire Alarms, demonstrated the fact that electrical connections with the Coliseum could be made whereby all the high-toned, silver-tongued, sweet-voiced "bells of Boston" would chime in and make the welkin ring, as from the very steeples they tolled in pure and lofty voices that "a new birth-song was filling the sky"; that the nation was again and forever united in the bonds of Peace and Harmony.

While thus the "bells, bells, bells" would perform their part in the great Jubilee, should not the powerful auxiliary whose fiery throat spoke out in thunder-tones for a settlement of the national dispute, and through whose influence Peace was *Grant*-ed,—should not this successful arbiter have something to say at the feast given in honor of his glorious achievement? Yes; but that voice, the force of whose reasoning proved so irresistible, was no longer the bearer of despatches that would provoke angry responses. In the name of union, law, order, justice,—in the name of humanity, freedom, equal rights, unity for good, unity forever,—it went forth upon its errand for God and for country, and carried conviction to all who opposed the principles for which it contended. Now let it come forth, and with loud voice join the mighty chorus in proclaiming the Peace it has secured;

And while ten thousand voices sing,  
And organs peal and trumpets blow,  
And all the bells of Boston ring,  
Let cannons belch the bass below.

There is nothing in the world that can give such majesty to the broad and massive choral, or add such grandeur to the stately and inspiring national air, when produced by an immense number of voices and instruments, as the deep-toned boom of the cannon, — particularly when by electric appliances it can be made to mark the measure with unfailing precision, lifting as it were the whole harmonious construction upon a grander base than it could possibly obtain through any other source.

What, for instance, is the effect of the big drum used in every orchestra and band but that of a cannon upon a small scale? The stage managers of theatres, when producing battle-pieces, always use bass-drums behind the scenes to represent cannon. Every one of the great composers have introduced the drum in their works, showing that they fully appreciated the decided importance of its substantial fundamental principles. If little mock cannon are thus used in music, with a small number of instruments and voices, why not give the great, loud-mouthed sixty-four *pounder* itself a chance to be heard, where all the other elements of sound are upon a scale which, if they do not absolutely demand, yet give a proper opportunity for, the introduction of this greatest drum of all, — a drum which has played its part with most decided effect, and sustained many a national air that, without its voice and support, would have been hushed into silence forever, while the music of those who knew best how to play upon this renowned and civilizing instrument would carry the world before it?

While appreciating the wonderful power of this controlling thunderer, and heartily wishing that it may never again be called into use in our own beloved land, except to mark time to the music of the Union,

and take part in demonstrations of rejoicing, the Peace Jubilee, the great gathering of the national musical forces, gave opportunity for the introduction of elements of sound which upon ordinary musical occasions would be altogether out of place. Therefore, to return to the legitimate instruments of the orchestra, and speak of the little imitation cannon, the bass-drum proper, — a bass-drum “as was a bass-drum,” manufactured by Messrs. Noble and Cooley, Granville Corners, Massachusetts, was one of the curiosities which big as well as little folks gazed upon with astonishment. The heads of this huge instrument were made from the hides of “prize” cattle, and measured eight feet in diameter, while the shell was twenty-five feet in circumference. It was painted, ornamented, and put together in the most artistic style, and bore the appropriate and significant motto, “Let us have Peace.” From the moment this great-grandfather of bass-drums was taken from the manufactory and placed on board a platform-car for Boston, its advent was noisy and demonstrative. All along the line crowds gathered at various stations to see the “elephant.” Its arrival in the city and exhibition at the store of Bent and Bush was the “talk of the town” for many days, and there was scarcely a newspaper-man in the country who did not have a whang at it. Nor was this all. Upon one of the days when “Have you seen the great drum?” was the ruling question, a gentleman relates that he was passing down Tremont Street, and seeing quite a crowd gathering on the sidewalk opposite the Tremont House, he was about inquiring the cause of the excitement when some one said, “There, there! that’s him, that good-looking fellow on the top step.” “Who? Where? What’s the matter with him? Who is he?” asked a fresh arrival. “Why, that’s the man that owned the

mammoth oxen that had their hides taken off to make heads for the Great Jubilee Drum." Whether it was or no, or why he should have been an object of curiosity or admiration on that account no one knew, but the crowd dispersed with a roar in the best of humor, feeling that it was a pretty good "sell," got up by some wag; but it was one of the signs of the times, and proved that Boston was at last "Peace Jubilee" all over. Jubilee, jubilee, jubilee, was the only thing talked of; and Boston was not alone in her loud and exultant anticipations. East, West, South, all eyes were turned to the "Hub of the Universe," and almost the entire press of the country were generously aiding Boston to blow its trumpet, that all creation might hear it.

The prospect of a great influx of strangers to the city naturally filled the minds of railroad officials with expectations of having all their facilities for travel taxed to the utmost, without the need of offering any inducement in the way of reduced fares to those living in distant parts. The general cry throughout the country was for half-price tickets to the Festival. From New Orleans, St. Louis, Charleston, Richmond, Cincinnati, Chicago, Washington, Philadelphia, New York,—in fact, from all parts of the country loud inquiries came, asking if the railroad managers did not intend making some reduction in the fares. Although Americans are the most liberal people in the world, yet they are the most systematic and economical in all business transactions, and never make a move without counting the cost. Ask any one of them how much it will take to "do" Europe in shape, and if he cannot tell you instantly, he is very likely to pull out a memorandum giving you the expense of everything, from a boat on the Lakes of Killarney to the regular

rates of an Alpine guide. He always looks at the world through his mind's eye, and can generally see far enough ahead to know just how far to go without getting swamped; and now, as usual, from the gold-mines of California to the forests of Maine, he was calculating "how much it would cost him to visit the Hub, and 'see' the Peace Jubilee."

Very little encouragement was given by the controlling powers of the railroads up to this time, and it appeared as if even the members of the great musical family, who were the sole attraction themselves, would have to pay full fare or stay at home. At length Mr. Gilmore made it his business to slip on to New York and see his noble friend, that King of Railroads, Prince of Steamboats, and Chief of Impressarios, Colonel James Fisk, Jr. In the presence of this remarkable man,—this model of American industry, enterprise, executive ability, discipline,—in fact, of every trait that makes him an Emperor in the world of Commerce,—in his presence the projector of the Peace Jubilee, metaphorically speaking, felt like a molehill beside a mountain. The great-hearted Colonel, however, pronounced the Peace Jubilee a magnificent idea, the greatest thing of the kind upon record, and heartily congratulated his visitor upon the conception, and the forward condition of the undertaking, and expressed undoubted confidence in its entire success. After Mr. Gilmore made known the object of his visit,—that of cheap transportation to and from Boston during the Festival,—Colonel Fisk touched his little telegraph communicator, the heads of departments appeared, and orders were given to issue excursion tickets as low as possible over all their lines, and do everything in their power to accommodate the public, favor Boston, and aid the enterprise. The result

of this step was a corresponding reduction of fares on almost every road, and a general hurrah for Colonel Fisk, who set the ball in motion.

While all the business arrangements were being carefully carried out, the musical department was receiving proper attention. The following was issued for the information of choral societies:—

### CHORUS CIRCULAR No. 3.

Boston, May 13, 1869.

It is indispensable that the complete lists called for in Circular No. 2 should be forwarded by the 20th inst.

Each organization will choose a Marshal, who will report at this office on Monday, June 14th, when he will be notified of the arrangements made for entertaining his Society during the Festival, and receive tickets for the reserved seats which have been assigned them in the Coliseum. It will be his duty also to meet them upon their arrival in the city, and conduct them to their quarters.

Several of the Societies, it is understood, are making provision for their own entertainment during the Festival. Secretaries will please notify us at as early a day as possible how many of their members desire that the Committee should arrange for them. (Give numbers of gentlemen and ladies.)

The Oratorio Chorus will assemble on Tuesday, the 15th June (instead of Wednesday, 16th, as originally announced), and take part in the exercises of that day.

There will be a rehearsal by all the Societies who are able to be present at that time, on Tuesday, the 15th June, at 9 A. M.; in the Coliseum.

Conductors will please observe in rehearsal the *tempi* of the choruses to be sung at the Festival, as marked in the book sent them for that purpose. . . .

In order that the Committee may know the exact number of organizations to be united in the great Chorus of the Peace Festival, Secretaries will please say *by return of mail* how many Choirs, Clubs, or Musical Organizations are represented in their Societies.

Directors will begin at once the examination of the singers in the Societies under their charge, in order to dispose of those who are of insufficient help in the Chorus.

The additional music mentioned in last Circular will be sent next week.

A copy of "Boston Journal" of this date, containing many interesting particulars relative to the Festival and Coliseum, is this day mailed to all the Societies.

Circular No. 4 will soon be issued, and will contain all further necessary information.

E. TOURJÉE,  
*Superintendent of Chorus.*

First upon the list of distinguished guests to be invited to the Jubilee by the city stood the name of the honored head of the nation, President U. S. GRANT.

That the invitation to him should be tendered in such a manner as would be most complimentary to him and most creditable to Boston was the wish of all concerned. Therefore, to give it more official weight and influence a committee of the city government, consisting of Alderman White, Chairman of the Committee on Invitations, Alderman James, Chairman of the Board of Aldermen, and William G. Harris, President of the Common Council, with Mayor Shurtleff at their head, were appointed to proceed to Washington to extend the hospitalities of the city to His Excellency the President of the United States, and other high officials at the Federal Capital.

The following will show how they were received and what they accomplished:—

From the Boston Post, Thursday, May 13.

THE BOSTON OFFICIALS IN WASHINGTON. — A despatch from Washington states that Mayor Shurtleff and the Sub-Committee on the Peace Musical Festival, Alderman White, Chairman of the Committee on Invitations, Alderman James, Chairman of the Board of Aldermen, and William G. Harris, President of the Common Council, arrived in Washington Tuesday evening, and immediately called upon Senator Sumner, where they met the Secretary of State, the Hon. Caleb Cushing, and the Spanish Minister. During the evening they called at the White House and were

cordially received by President Grant. Yesterday they called upon the Secretaries of State, of War, of the Navy, of the Interior and Treasury Departments, the Postmaster-General, and General Sherman, Vice-Admiral Porter, Attorney-General Hoar, General Spinner, Chief Justice Chase, and the Mayor of the city, accompanied by Judge Richardson, Assistant Secretary of the Treasury, who extended numerous courtesies to the Committee. The delegation called in a body upon Senator Sumner, and met with a cordial reception. Before leaving they pressed Mr. Sumner to attend the Festival, which he assured them he would do. The President, the members of the Cabinet, and the other distinguished gentlemen gave favorable consideration to the invitation, and will probably be present at the Jubilee. Apparently the party is having a pleasant trip to the National capital and elsewhere.

From the Boston Daily Advertiser, Thursday, May 13.

**MAYOR SHURTLEFF'S VISIT TO WASHINGTON.** — Mayor Shurtleff and his associates, who left Boston for Washington on Monday, to invite the President to attend the Peace Festival in June, called on General Grant on Tuesday evening and were cordially received. In reply to the invitation the President would not give a positive answer, but he stated that he should visit West Point in June to see his son, who is a cadet, and gave the committee ground on which to base hopes that he will be present at the Boston Festival.

The committee likewise extended an invitation to Chief Justice Chase, General Sherman, Admiral Porter, and Mayor Bowen of Washington. General Sherman said it would be impossible for him to attend, as he would be engaged at that time at West Point.

The delegation called in a body upon Senator Sumner, who assured them that he would attend the Festival. They also called at the Treasury Department, and were shown through the building by Assistant Secretary Richardson.

From the Boston Journal, Friday, May 14.

**PERSONAL.** — Mayor Shurtleff and the Special Committee of the City Government, who have been to Washington to invite President Grant and other eminent persons to attend the National Peace Festival, after an absence of less than three days, returned yesterday afternoon. We understand that the delegation had flattering receptions in all quarters, and that the invitation of the



city was most cordially received in every instance. Unless specially urgent business interferes to prevent, the President, his Cabinet, and other distinguished officials and persons will avail themselves of the hospitalities of our good city in June next. Their welcome will be a genuine one.

The following extracts from papers at home and abroad will show how matters looked at this stage of the Festival.

A ray of welcome *Sun*-shine, whether from the pen of the dauntless Dana himself, the genial Knox, or the critical Bowman, the writer knoweth not; but thanks, thanks to all; it is good, and comes in good time.

From the New York Sun, May 13.

THE BOSTON PEACE FESTIVAL. — When we all first heard of Mr. Gilmore's Peace Festival, we all laughed. His cannon, his bells, his chorus of twenty thousand, his mammoth orchestra, seemed incredible; his sixty anvils seemed ridiculous. Some shook their heads, and said he was crazy; some winked knowingly, and suggested a colossal swindle; some got angry about the matter and swore; but the general public laughed.

Now, however, the grin which spread from Maine to the Mississippi is gradually fading away from the public countenance; the knowing wink has died out, and is replaced by large round eyes of wonder. The heads have stopped their significant nods, and the entire thirty-seven States are looking anxiously towards "little Boston" to catch the echo from the stupendous musical event she is about to inaugurate.

The fact is that the Jubilee is going to be a good thing. The immense building that is to hold the audience of fifty thousand is rapidly going up; the vocal societies through the length and breadth of New England are hard at work at the grand choruses, drilling in squads of twenties, battalions of hundreds, and regiments of thousands; the whole community has suddenly become vocal, and the mightiest chorus that ever was gathered together is soon to be heard among us. How will they sing? Can there possibly be any unity or precision of time in such an immense mass? Will the effect be soul-inspiring or simply ear-splitting? Will there be any real music about it, or will it be merely a great bewildering chaos of sound?

These are the questions that are now asked, and which cannot be answered till the fifteenth day of June. We have our doubts about the cannon, our serious misgivings about the bells, and are nearly hopeless on the anvil question. But there is a might and majesty about the human voice when heard in great choral masses, more deeply moving than any other sound, more majestic than Niagara, more terrible than the roar of avalanches, more awe-inspiring than even the thunders of heaven. The effect is one impossible to be described, but all those who have once heard great choral forces of thousands bear witness to its mighty influence. At what numerical point this effect reaches its maximum has never been satisfactorily decided. The Boston Festival will help to solve this question.

The Prospero who, by the simple magic of his own energy, has conjured up this musical hurricane that is sweeping over New England, is Mr. Gilmore. He has borne bravely all the opposition that his scheme met with, and by unceasing labor surmounted every difficulty. If he succeeds, as we heartily hope that he may, he will have made for himself an honorable and historic name in the musical records of his country.

More encouragement from New York. Theodore Hagen takes a broad, liberal, and comprehensive view of the undertaking, and throws the weight of his influence into the scale:—

From the New York Weekly Review, May 15.

THE PEACE FESTIVAL IN BOSTON. — Mr. Gilmore, who projected the Musical Peace Festival, has shown himself to be thoroughly in earnest, and has manifested ability commensurate with his zeal. It was no light task to organize an enterprise so vast as this, to perfect its details, to awaken sympathy with its purpose, and to make it thoroughly practicable. When the Peace Festival was first announced it encountered the opposition of indifference or of amused toleration. Not a little ridicule was cast upon the idea. But the steady energy of the projector and his able coadjutors has put a new face on the matter, and changed indifference into friendship and ridicule into sober adherence to a high project. From the bulletins so far published by Mr. Gilmore we learn that the preparations are nearly complete, — on a very great scale of magnificence, — for one of the finest displays of art-enthusiasm and patriotic feeling ever seen in this country. The

Festival is to begin on the 15th of June, and is to continue for five days. Boston will be overrun. The beautiful suburbs will be populous with strangers. Enterprise will fire up the press. Anniversary week will be eclipsed, and may hide its diminished head. The theatres will rejoice. The shopkeepers will have a harvest. The old sea-dogs of the Yacht Club will revel in excursions down the bay. For all sorts of music may be expected on this thoroughly national and really beautiful occasion. The appeal to American patriotism—to the memory of what was glorious in our war and to the sublime thought of what is noble and holy in our peace—cannot fail to make itself deeply felt, and to awaken a most hearty response from the popular heart. All the more will it be effectual because it is made in music. When the Prince of Peace descended to earth the angels sang in heaven. Now that the soft dews of Peace have fallen upon the grief-stricken heart of this nation,—lately so tossed and torn in the hideous nightmare of civil war,—it is fit that men should sing on earth. Some suitable expression to the feeling of national thanksgiving,—some expression above words, that should utter the grateful emotion of a whole people,—seems to have been all along wanting. This Musical Festival,—projected in a national spirit, and meant for all,—aims to afford that expression. The idea commends itself to every reflective mind. Error in this is impossible. It is only as to details that the enterprise can go astray; and, as we have said, these appear, in the light of recent development of the project, to have been arranged with singular ability and skill. There is every reason to think that the Festival will be a great success. Assuredly we hope for such a result. The programme already mentioned tells us what we are to expect. . . . It is to be hoped that Mr. Gilmore's design will be carried out to the letter. Its spirit claims our sympathy. May its success merit the approbation of all patriots and all lovers of the divine art of music!

A pen that has wrought nobly for art and artists, the pen of the talented Henry C. Watson of New York, was early enlisted in the cause of the Jubilee, and remained a faithful ally to the close:—

From Watson's Art Journal, May 15.

Every great enterprise which contains the elements of novelty, which indicates a design diverging from the beaten track of proceeding, is, almost without exception, looked upon by the public

at large with a restless suspicion, as though the originating of a new idea was a general, personal offence, and conceived only for the purpose of extracting money from the pockets of the too confiding people. The history of all the leading practical ideas which now rule the world tells the same story of the warrior Genius doing battle with the dragon, bigoted Prejudice; of the ultimate triumph of Genius over its besotted opponent. It is the oft-repeated story of thought, with its divine rays, piercing the dim clouds of prejudice and ignorance. That it ultimately permeates and illuminates is the divine assertion of mind over matter, and it is that unfailing condition which feeds the flame upon the altar upon which the sacrifices of Intellect are laid.

Musical Festivals are of ancient date, and it seems to be a natural instinct that we should give to any great contentment the jubilant voice of song, than which nothing is more heartily spontaneous. It is the outpouring through a medium which is universal, — a medium which admits of the most earnest fervor and intensity of enthusiastic devotion and thanksgiving.

The idea, therefore, of a Musical Festival, to celebrate some great occasion which has made a whole people glad is not new; but the Festival which is to come off in Boston next June is conceived on a scale of such vast magnitude, combining details so widely spread and of such formidable complexity, requiring means so varied and resources so immense, that it assumes the proportions of a grand original thought, for the carrying out of which the utmost amount of faith was needed, — faith in the plan, faith in its practicability, faith in the man who conceived it, and faith in those who assumed the heavy responsibility of carrying it out. And we can say with entire sincerity, that in no other city in the world, save Boston, could there be found business men of financial responsibility, who would not only entertain and seriously consider a musical scheme of such colossal proportions, but at the first glance so wildly chimerical, but actually adopt it, assume the responsibility, and throw themselves with enthusiasm into the heavy work which is imperative, in order to secure a successful issue. But Boston is solid and certain; it is not effervescent in its feelings, nor is its enthusiasm evanescent. Once convince its intelligence, once secure its assent, and without bluster, fuss, or parade the work goes on. The financial basis is secured at once, — the possibility of a pecuniary failure is provided against, without reference to the outside aid of the public, and all the details are carried on with that smoothness and certainty which always accompany financial security. This generous and noble

public spirit does honor to the citizens of Boston. It is one thing to come forward and subscribe liberally to carry out some great scheme of public utility, where interest for the capital expended is almost certain to accrue, — in this other cities are not behind Boston; but it is a very different matter when the people are asked to put down one hundred and fifty thousand dollars for a musical enterprise for the love of Art. The Boston merchants have done this on several occasions, twice within the last three years, to sustain the great Handel and Haydn Festivals. The sums subscribed on these occasions did not exceed fifty thousand dollars, but they were in generous proportion to the risk to be incurred. We have no desire to depreciate the spirit of the New York public, but we do not believe that any musical scheme could be presented to the consideration of our merchants which could extract from their plethoric pockets one hundred and fifty thousand dollars to sustain it. The merchants of Boston are jealous of its honor, are proud of its art-fame so justly earned, and their belief in the aims of life is not bound up in the mere details of trade; it takes a wider range, and embraces with loving and fostering spirit the higher and purer claims of Art.

To Mr. P. S. Gilmore is due all the honor of conceiving the Grand National Jubilee and Musical Peace Festival. He brought to bear upon its working a former experience, though upon a much smaller scale.

In the city of New Orleans, on the 4th day of March, 1864, on the occasion of the ceremonies attendant upon the inauguration of Governor Hahn, a concert was then given in Lafayette Square, under his direction, which fully demonstrated the fact that there in that city, with none of the resources at hand which are now so liberally placed at his control, a concert, both vocal and instrumental, could be given, which was but the herald of his present vast design. On that occasion a chorus of ten thousand voices, selected from the children of the public schools, an orchestra of five hundred musicians, with artillery and infantry, and with all the bells in the city ringing, poured out the anthems of liberty over regenerated Louisiana. The New Orleans Era of the day following, speaking of these musical outpourings, says: "The first piece was Hail Columbia, performed in the following manner: First time, full band; second time, full band and grand chorus; third time, full band, grand chorus, and a chime of all the bells of the city; fourth time, full band, grand chorus, chiming of bells, and a great gun accompaniment by fifty pieces of artillery. The effects of this effort were very grand, and the loud cheers that rent

the air from the thousands assembled gave the stamp of success to the first series of what had been looked upon as an experiment." The entire programme of music was successfully carried through, and with the most thrilling and inspiring effect. Speaking of the effects of the music, the Era says: "This part of the ceremonies greatly exceeded the expectations of the most sanguine. Its success was mainly due to Mr. P. S. Gilmore, who originated the design. With his own magnificent band as a nucleus, he conceived the idea of rallying around him other musicians and the thousands of school children, whom he found well drilled in the exercises of singing the National airs. By means of a few short rehearsals he has been able, out of materials that were never before brought together, to produce a concert which for harmony, beauty, and grandeur has never been excelled. The performance of the monster band—a combination of many bands from all sections of the country, which recently were called together—was perfect as the acts of men can well be; and when joined by the immense chorus it fell upon the ear as though the very heavens had opened, and all the angels therein were participating in the great event of the day. Language fails us, but we would be willing to live a thousand years in this wicked world were we sure that at the end of that long period another musical feast, such as we enjoyed yesterday, awaited us."

It will thus be seen that Mr. Gilmore has had an experience on a pretty extensive scale, although its proportions dwindle when compared with the present scheme.

Armed with foregone conclusions, and having himself profound faith in the practicability of the scheme he had thought out, the next thing to be done was to convert some else to his faith. The irresponsible jumped at the idea for the sake of the excitement, but those upon whose approval and assistance the fate of the enterprise depended were not so easily convinced. The glory which would inure to Boston as the city where the first Peace Festival was held, where the great fact of our national reunion was publicly rejoiced over, was a sore temptation even to the most cautious, but not until the financial needs and prospects, and the proposed vocal and instrumental resources, were explained satisfactorily, was the beginning made. Once commenced, the guarantors for the safety fund of one hundred and fifty thousand dollars came in briskly, and a few days sufficed to prove that the Great National Peace Jubilee and Musical Peace Festival was a thing to be accomplished. . . .

A splendid historical letter from "Carleton" (C. C. Coffin, Esq.),—one of his "Round the World Sketches."

From the Boston Journal, May 22.

That the approaching Peace Jubilee will surpass anything that has ever been attempted in music will be manifest to any one who gives a moment's thought to the subject. We make no exceptions. In ancient or modern times no enterprise has been projected on so grand a scale, and never has a plan held out such flattering promise of success.

A brief review of the great musical gatherings will be interesting at this time, that we may see by contrast what has been done and what is contemplated.

#### THE CHORUS OF ISRAEL.

The chorus of Israel, the mightiest chorus ever heard on earth, was that which assembled on the mountains of Samaria, when their conquests in Canaan were completed. Not many months ago we stood on the rocky slopes of that great Coliseum of nature, scooped out between Gerizim and Ebal, and pictured to ourselves the scene.

Think of a verdant valley half a mile wide, bounded northward by the rocky crags of Ebal, and southward by the more gentle slopes of Gerizim. Old olive-trees strike their gnarled roots into the crevices of the rocks. The city of Samaria stands midway the valley. Looking westward, we see the blue waters of the Mediterranean, while eastward we behold the valley of the Jordan and the mountains of Gilead and Moab. Nebo rears its rounded summit in the southeast.

Abraham, when he first entered the Land of Promise, pitched his tent at Shalem, a few rods east of the valley, and at the eastern end is the well which Jacob dug. His descendants, after their long bondage in Egypt and wanderings in the desert, and fightings for the land, are gathered here. Their great general, Joshua, who led them to victory at Bethhoran, under whom they have conquered the land, is to take his farewell of the army. We have a complete picture of the scene. In the valley stand the elders of Israel with their great commander. There, too, is the ark of the Lord surrounded by the priests.

We may locate the different choirs in diagram from the description which has come down to us, just as easily as we can those which will assemble on the 17th of June in the Coliseum.

## ON MOUNT EBAL.

|          |      |            |
|----------|------|------------|
| Reuben,  | Gad, | Asher,     |
| Zebulon, | Dan, | Naphthali. |

.....

Priests.

|          |   |          |
|----------|---|----------|
| Priests. | <div style="border: 1px solid black; padding: 2px; display: inline-block;">Ark.</div> | Priests. |
|----------|---|----------|

Priests.

.....

|           |         |           |
|-----------|---------|-----------|
| Simeon,   | Levi,   | Judah,    |
| Issacher, | Joseph, | Benjamin. |

## ON MOUNT GERIZIM.

In dense masses at the base of the mountains, on the limestone ledges rising tier above tier, rank upon rank, they stand: an unnumbered multitude; hundreds of thousands; two great responsive choruses, answering each other, and the choir of priests below them. From the priests we hear the chant ascending: "Cursed be the man that maketh any graven image."

"Amen!" is the answer from Ebal.

"Blessed shalt thou be in the city and blessed shalt thou be in the field," swells upward from the valley.

"Amen!" is the response from Gerizim, uttered by the hundred thousand voices.

Grand and majestic is the scene. Never before or since has there been anything like it. But this one utterance of "Amen" was the only part undertaken by the vast multitude. There was no grand orchestra to sustain them. Musical art was rude in those days. Tinkling timbrels and cymbals and rams' horns were the chief instruments. A band with conch-shells, hurdy-gurdies, and brass plates would make just such music as that performed by the orchestras of the time of Joshua.

## MUSIC OF ANCIENT NATIONS.

It is only in modern times that music has become a grand art. The melodies of the ancients were chants with variations of a few tones. Their best musical instrument, the harp, was a weak and feeble affair. On the sculptured walls of Karnac, on the marble slabs exhumed from Nineveh, on the frescoed walls of Pompeii, we see the musicians of those periods. David, the Prophets, Homer, and Herodotus have described the instruments of the times in which they lived. David's harp of ten strings



would not be of much account in an orchestra. The Pandean pipes which the shepherds played in the groves of Arcadia would not be much more effective in sustaining a grand chorus than a penny whistle. Sculptured upon the Arch of Titus we see the victorious legions of Rome returning from Jerusalem, bearing the spoils taken from that sacked city, — the seven branched golden candlesticks, and the trumpets blown by the priests in the temple service. The trumpets were long, straight, brass tubes with bell-shaped mouths, effective only for triumphant peals. Through all the years of Rome, through the night of gloom which settled over Europe upon its downfall, there was little advance in musical invention. Old Rome had the trombone, the oboe, the violin. But musical notation, the science of harmony, melody, and orchestration, all belong to modern times.

In India and China we see in the kettle-drum, the cymbal, the one and two stringed fiddles, the gong and flageolet, the instruments of former days; and we hear the wailers of Egypt, the Nautch girls of India, the minstrels of China, singing just such music as has been sung in the East for three thousand years.

#### QUEEN ELIZABETH'S BAND.

The advancement in musical science and orchestration up to the time of Elizabeth, Queen of England, may be seen by the composition of the Royal Band which played in the grand dining-hall of the palace while the Queen was at dinner. It consisted of twelve trumpets, two kettle-drums, several fifers and lute-players. When we remember that the lute was an instrument inferior to the guitar, we can imagine the feebleness of such an orchestra in melody. But if wanting in sweetness it had power, like the door of Pandemonium, "to grate harsh thunder."

#### MODERN ORCHESTRAS.

Up to the year 1600 the violin was hardly known in England. It was introduced by strolling minstrels, and was regarded by the higher classes as a low-class instrument; they looked upon it as we look upon the banjo at the present time. Our own memory runs back to the time when the straight-laced, white-haired men of a former generation were in doubt about admitting such an instrument into their households or into church. A bass-viol was sober and solemn, but a violin might be an instrument of the Devil to allure souls to perdition.

It was not used in concerts till about the time of Handel. He was the first to recognize its masterly power, and to employ it to

represent the highest and holiest emotions of the soul. But even Handel did not fully comprehend the transcendent qualities of that instrument. It was reserved for Mozart and Paganini and other great masters to bring out the tragic powers of the violin.

#### THE FIRST ORATORIO.

The first oratorio, or religious drama, ever performed was produced in Rome in the year 1600.

Several were composed before the time of Handel, but they were for the most part severe chorals, with meagre instrumentation.

Handel was born in 1684, and he was the first to emancipate melody, give it its proper scope, and introduce such progressions as had never before been attempted. But the orchestras of his time were miserable affairs. Haydn and Beethoven advanced instrumentation immeasurably. Clarionets were not used in orchestras till 1780, and Beethoven was the first to see the power of violoncellos to represent those streaming sounds, those moans and wailings, which are heard in his symphonies.

#### MODERN ORCHESTRAS.

Orchestration is almost wholly the growth of the present century. Beethoven, Rossini, and Meyerbeer, — all born at the close of the last century, — developed instrumentation and employed instruments before unheard of to give dramatic effect to their productions. Mendelssohn, with genius ranking with Beethoven and Handel, consolidated the work of his predecessors. Not till later years have anvils, cannon, and church-bells been employed with drums, cymbals, trumpets, trombones, bassoons, clarionets, oboes, flutes, violins, double-basses, and horns to represent all that is sublime and grand or sweet and pathetic in music, to stir the loftiest and tenderest emotions of the soul; to quicken as if to a battle-charge, to soothe in tones as soft and tremulous as the quiverings of an *Æolian* harp.

#### GREAT ASSEMBLIES.

Not till this present period have there been any great musical assemblies. The *Messiah* has been performed in London for a century, but the performers never exceeded seven hundred or eight hundred, and the orchestra and chorus combined have not reached that number till recently.

In 1836 Mendelssohn conducted the great Dusseldorf Festival, when the orchestra numbered two hundred and twenty and the

chorus three hundred and sixteen, a total of five hundred and thirty-six performers. Ten years later, on the 26th of August, 1846, he conducted the Birmingham Festival, where the performers numbered about seven hundred. It was the grandest that England had ever seen. He was then in the zenith of his fame, and those who were present look back to that rendering of the *Elijah* under his direction as one of the most pleasurable days of the century. Since then there have been great musical gatherings in England, especially at the Crystal Palace. In 1861 thirty-five hundred children and one thousand adults took part. In 1862 a chorus of four thousand was brought together from all parts of the United Kingdom.

Probably the most effective chorus and orchestra ever combined was that which assembled in 1868 at the Crystal Palace under the direction of Costa, the composer of *Naaman*, when the orchestra consisted of about five hundred instruments and forty-five hundred voices. On several occasions eight thousand charity scholars have been gathered in St. Paul's Cathedral, singing with wonderful effect.

#### EUROPEAN ORCHESTRAS.

The largest orchestra and chorus ever brought together in Europe, probably, was that which took part in the ceremonies at the distribution of prizes at the Great Exhibition in Paris, July, 1867. It was our privilege to be present on that occasion. It was in the magnificent edifice on the Champs Elysées. Not soon shall we forget the glittering display. Royalty was there to give *éclat* to the proceedings, — the Emperor and the Empress, the Prince of Wales, the Sultan, and the Viceroy of Egypt. All that art could do had been done to make it the grandest display of the century. At one end of the vast hall containing fifteen thousand persons was the orchestra and chorus, — four hundred performers and six hundred singers, — with a great organ to lift them up with its deep diapason and loud clarion. The best talent of the Empire was there, — bands from every city in France. Musicians from all the provinces were selected to take part in that Jubilee. But their loudest strains in the "triumphale" were weak and feeble in that auditorium, which was only about half the size of the Coliseum, now approaching completion in St. James Park.

Those who fear that the chorus and orchestra in the Coliseum will give forth only a discordant din may be assured that they will not be deafened by the volume of sound produced on that occasion. As the roar and thunder of a great city falls melodi-

ously on the ear from a distance, so will trumpet blast, organ peal, wail of violin, clash of cymbals, beat of drum, blend with the many-thousand-voiced choir in grand and majestic harmony.

At Paris it was also our privilege to hear the great trial of military bands assembled from all parts of Europe.

A few weeks before that event we heard the Imperial Band of Austria, when Francis Joseph assumed the diadem of Charlemagne in the old Cathedral at Pesth. There, too, was Liszt, directing the best talent of Vienna, performing the mass written for the occasion by that renowned composer. A week later we were in Berlin, beholding the grand review of Prussian troops in the presence of the King, the Emperor of Russia, the crown princes of the two countries, Bismarck and Gortschakoff. Fifty thousand troops marched down the field to the music of the assembled bands, — about one thousand performers.

But the coming Jubilee bids fair to eclipse all these, — to surpass them in sublimity and grandeur. . . .

In addition, there will be bells, anvils, cannon, and an organ of tremendous power.

If all the societies that have signified their intention of attending are present, the chorus will be far the largest ever brought together, — larger by several thousand than any European assembly.

This multitude will not be an unwieldy mass. The Coliseum is so constructed that every singer and player will be able to see the *baton* of the conductor, to take the time from him and not from any one else. The singers of this country are familiar with the music. They have sung most of it at their county and district conventions. The musical assemblies which have been held all over the country during the last ten or fifteen years have been schools preparatory to this grand event.

Think of an orchestra of one thousand, a chorus of ten thousand, — every instrument and voice; violin, trumpet, trombone, organ, drum, bell, and cannon-peal, soprano, alto, tenor, bass, each and all obedient to one controlling spirit of the hour. Electrifying the thought! It stirs our blood to think of that multitude, — the selected talent of the country, educated for the occasion, — familiar with the music by months of rehearsal, each spirit catching the enthusiasm of the hour, pouring out a volume of sound that shall shake the rafters of the lofty edifice! Not a "Babel" of sound, a discordant din, but all blending as the multitudinous voices of nature blend, — the songs of birds, the passing breeze, the rushing of the mountain torrent, the deep rolling

thunder, in majestic harmony! Volume of sound is not necessarily discordant. Is there deeper, grander harmony than that which rolls along the shore when the ocean is tossed by storm and tempest? Niagara gives out no discord, and its mighty thunder is sweet music to our listening ears. "The voices of many waters" is the sublimest simile which the inspired apostle could employ to represent the song of the redeemed. . . .

#### THE MUSIC.

It is gratifying to know that the music which will be rendered at this Festival is not light and trifling, but of the highest order, — the sublimest strains of Handel, Haydn, Mendelssohn, Mozart, Rossini, and Beethoven. The occasion is one of Peace. Peace is the ally of religion. Peace and good-will is the theme of the angels' song. The music selected is most appropriate for the occasion. O, how grand it will be to hear that magnificent choral of Luther's,

"God is a castle and defence  
When troubles and distress invade,"

sung by the multitude, borne up and sustained by the great orchestra! Rising like a gathering storm, dying away in sweetest harmony.

It will not be a chorus of angels, but it will be the nearest approach ever made on earth to that multitude of the heavenly host which, eighteen hundred and sixty-nine years ago, suddenly was heard in mid-air, hovering over the hills of Bethlehem, singing the sweetest song ever heard by mortal ears. The thought of it carries us back to that night. We think of the shepherds in the green pastures, — an angelic host sweeping through the air, fanning it with their white wings, — harmony of ineffable sweetness, — Heaven's song of Jubilee!

Whoever hears the rendering of that song on the approaching Festival, as given by the great composer of the Messiah, will retain it in memory forever. Even now we seem to hear the triumphant shout, "*Glory to God!*" and then the sudden transition to a hushed murmur, "*and Peace on Earth!*"

Whoever hears it will go away purer than when he came, with a higher conception of the present and the future life. And in that great congregation assembled to hear there will be some whose thoughts and aspirations will reach forward to the better world, to that white-robed company around the eternal throne, singing the song of the redeemed. There will be moistened eyes,

as they think of dear ones gone before them to that blessed land, joining now in the great angelic choir.

But space fails. We restrain our enthusiasm while looking forward to the week so full of promise. Having heard the great orchestra and chorus of England, Europe, and of our own country, knowing what has been done, and having faith in the ability of the managers to carry out all that they have promised, we are confident that those who are fortunate enough to attend the Festival will look back upon it with grateful remembrance.

The New York Herald was exceedingly good-natured in its treatment of the "Boston notion." From time to time it came out with encouraging editorials, and acted with a magnanimity that set a good example to the press of the country generally. This marvellous sheet, read by all the world, is represented in Boston by a noble "knight of the quill," familiarly known as Tom Maguire. To find any one among his host of acquaintances who speaks ill of him would be making a strange discovery; yet he quietly unfolds the little vices and weaknesses of the "Hubites," and spreads them out in the Herald for all the world to look at; but he no less industriously displays their good qualities, and gives credit where credit is due. He is not easily excited; rumors have no effect upon him; but as an "interviewer" he merits the first prize. The following, from this correspondent, sounds as if "Headquarters" had gone through an examination for his special benefit:—

From the New York Herald, May 22.

THE BOSTON PEACE FESTIVAL. — Boston, the "Hub of the Universe," and the "Modern Athens of America," as she is sometimes ironically termed, is really to be the scene of an event which promises to pass into history as one of the grandest and most significant of any during the past nineteen centuries of the world's career. It has been well said that all grand and novel enterprises have to pass successively through the various stages

of ridicule, argument, and adoption, and if they are to any considerable degree meritorious they will of themselves command popular approval and slip involuntarily through the additional stage of a glorious consummation. That monster musical demonstration, the great National Peace Festival and Jubilee, of which so much has been said and written in the immediate past, — that grand ovation in which the hearty admirers of a restored Union will unite in one common chorus and exultation of thanks and praise, — will most certainly be a glorious reality, an unexampled success, a marvellous wonder. The inevitable ridicule which came from many quarters when the event was first conceived was rapidly followed by sober, serious argument. Then in quick succession the general ideas of the proposed demonstration were accepted and adopted by a public somewhat credulous at first; and now that it has appeared that there is everything appropriate in such a National Jubilee commemorative of the restoration of Peace, the whole American people seem disposed to unite in carrying the enterprise forward to a glorious and happy consummation. The representative people of the whole country — of the thrifty North, the sunny South, and the plenty-laden West — will come together on the occasion of this auspicious Jubilee to smoke the pipe of Peace, to bury the political hatchet, and, as they separate for their respective and distant homes, exclaim almost involuntarily, and in one grand and hearty chorus, "Glory to God in the highest, peace on earth, good-will towards men."

It was but a few days after the little interview between General Grant and General Lee, under the Appomattox apple-tree, that Mr. Gilmore (of the renowned Boston Band bearing his name) conceived the idea of a Peace Festival similar to the one which he has arranged for on such a magnificent scale. For two years or more he has revolved it over in his mind, and during the intervening time reconstruction has gone forward, the Union has been freshly cemented, the proper time for the loyal and thankful to rejoice has come, and the opportunity for these pent-up rejoicings and thanks will be furnished the middle of the coming month. It would require physical and mental faculties of an omnipotent nature to comprehend and describe the colossal features connected now and to be associated in future with this truly appropriate and inspiring national celebration. Money, it would seem, has been the least of all considerations required to carry the grand occasion forward, and industrious labor, and, in fact, every other needed requisite, has been just as abundantly furnished.

The Jubilee will occupy five days altogether, commencing on

the morning of June 15th, and ending on the evening of the 19th, and the Bostonians are arranging for the accommodation of one million visitors during this brief interval. The President of the United States, together with his Cabinet, the foreign Ministers to this country, and the Governors of the various States, are among those who have been invited. General Grant has insinuated privately that he will be here, and Cabinet officers, foreign Ministers, and Governors, to the number of over forty, have formally accepted of their invitations, and the presence of some thirty members of Congress has also been assured. Large excursion parties are also arranging to come from New York, Philadelphia, Baltimore, Washington, Richmond, Charleston, S. C., New Orleans, San Francisco, St. Louis, Cincinnati, Chicago, and from all the various cities of the West and South. Numerous prominent officers in the Confederate army have been invited, and several have signified their intention of coming. A letter of invitation to General Lee was forwarded during the latter part of last week, and a favorable reply is daily expected.

While the hotels will be capable of furnishing accommodations to very many thousands of visitors, their capacity will, of course, not be equal to all the demands which will be made upon them. Boarding-house keepers and private families have come to the rescue, however, and there is no doubt but all strangers will be well cared for, and at reasonable rates. To secure this a "Bureau of Accommodations" has been established, where all those having rooms and board for the extra visitors register their name, residence, and price, and those desiring accommodations have only to apply to this bureau and they are immediately provided for, and without any expense to any one, the whole arrangement being furnished gratuitously by the Jubilee management.

The Coliseum, the great structure in which the festivities of the Jubilee are to take place, is rapidly approaching completion, and everything about it will be finished in due season. It is located in the Back Bay section of Boston, and on the tract of land known as St. James Park, and within less than half an hour's walk or ten or fifteen minutes' horse-car ride from the principal hotels and central part of the city. It is unquestionably the largest public structure ever erected in the United States, and for strength, convenience of access, and general adaptation for its purpose, is unrivalled. It will afford comfortable accommodations for about fifty thousand people, and there will be some thirty or forty doors of ingress and egress. The musicians, vo-



cal and instrumental, will occupy the central portion of the structure, and surrounding them on either side will be the audience. There is also a spacious gallery surrounding the interior, and directly beneath is a broad promenade. Retiring rooms are numerous, and among other conveniences will be a department for the representatives of the press, and also a general telegraph office, with wires stretching to all parts of the world.

The rehearsals of those who are to participate in furnishing the musical features of the occasion are continuing daily, and the very best musical talent in the country has presented itself. The instrumental portion of the orchestra will consist of about twelve hundred pieces, and some four hundred of these will come from New York City. The department of vocal singers will, of course, exceed this by several thousands, and upon one of the days of the Jubilee the voices of some twenty thousand school children will be heard, and the chorus on that day, as upon all others, will be rendered thunderingly effective by an artillery feature of the orchestra, the various pieces to be fired at the proper time by means of electricity. Madame Parepa-Rosa, as has been stated, will sing upon some one, and perhaps all of the days. The official programme for all five of the days will be issued this week, however, and then the public will know exactly what is coming and when to expect it. It is only necessary now to say, as was stated at the beginning, that the great and glorious Jubilee will in every sense and feature be a happy success, a national honor, and the means of inaugurating a kindly and fraternal feeling among all classes throughout the whole of this great American republic.

The leading pictorial papers — Harpers' and Frank Leslie's — entered into the good work with great spirit. Leslie's artists remained in Boston for several weeks, and the "News" did a noble service for the city by giving representations of many of the public buildings, institutions, and other objects that add to the fame or beauty of the "Hub," while in the interest of the Jubilee it gave pictures of the Coliseum in almost every stage of its progress; in fact, it contained illustrations of everything and everybody connected with the enterprise that might possibly interest the public. The most effective picture the Jubilee inspired, — and it

may perhaps be added, that ever adorned the pages of an American pictorial,—was Leslie's double-sheet interior view of the Coliseum at the opening of the Festival, a fac-simile of which, upon a very small scale, is given in this volume. The engraving was lifelike, animated, perfect in detail, and was worthy the genius of the eminent artist, Albert Berghaus, whose pencil caught every feature of interest, and represented the whole magnificent scene with a power and faithfulness that called forth the warmest admiration from all. To the engraver should also be accorded great praise for the delicate care with which he traced every line and point in transferring the drawing to wood. Success to the enterprising house of Frank Leslie, proprietor and artists, who drew and engraved and impressed upon the public mind every interesting feature of the Peace Jubilee, thereby popularizing and advancing the interests of the grand Festival and the city of Boston in a manner to reflect the highest credit upon both.

While Leslie confined himself to illustrating the various striking points of the Jubilee just as they were, Harper and Brothers, though entering less deeply into the serious aspects of the matter, struck a very popular vein in issuing the most grotesque, fantastic, and amusing cartoons and caricatures of the anticipated carnival possible to imagine. The genuine comicality and originality of these drawings set the nation, it might be said, in a roar. Everything in life that could scream, howl, bray, whine, grunt, scrape, blow, pound, ring, fire,—in fact, every element of noise conceivable was brought into play, representing the most terrific fortissimo of discord that ever distracted mortal ear. The desperate intent pictured upon every countenance, the congregation of nations, sects, sorts,

and kinds, would lead to the supposition that Bedlam with all its horrors was about to be let loose in Boston.

No popular movement or patriotic demonstration ever suffers from being well burlesqued. Clever caricatures add much to the notoriety of individuals as well as enterprises. "Have you seen the cartoon of the great Jubilee in Harpers' Weekly?" was a question everybody answered with "Yes," and a laugh; because everybody "as was anybody" saw it, the "Weekly" being a familiar family visitor everywhere.

Boston is indebted to one of her talented sons, Mr. C. G. Bush, for the Harper extravaganzas of her little musical notion. That he possesses all the elements of genuine humor, and can turn all mankind into a pandemonium for his pleasure and their own, was fully proven by the skilful grouping of the discordant and chaotic elements that entered into his side-shaking burlesques of the Peace Jubilee.

The Boston firm of L. Prang & Co., Chromo-Lithographers, also came out with a number of very clever caricatures of the approaching Festival. Singers screaming for admission to the chorus with mouths open from ear to ear; thirsty musicians with wry faces looking at the words "~~IXCXX DEXX~~" crossed out, and nothing but cold water to drink; the projector with hat off standing tiptoe on a cloud, politely asking the heavens for "the loan of a little thunder and lightning for this occasion only," and many other grotesque conceptions were among these sketches. Altogether, the comic side of the Peace Jubilee was represented in a way that pleased the public, and served to popularize the Festival by bringing it into notoriety through all the cheerful avenues of fun and fancy.

The official programme of the entire Festival (ex-

cept the names of the pieces to be sung by the children on the last day) was placed in the hands of the Advertising Committee about the middle of May, to make such use of as they saw fit for the information of the public. The comments of the press everywhere upon the authentic announcement from the Executive Committee of all the grand features to be produced, were highly complimentary; and the harmonious feeling — the feeling of unity, which at length made all citizens of Boston *one* upon the question — was now spreading all over the land.

The following extracts from the papers will show how the official announcement of the programme was received :—

From the Boston Journal, May 29.

THE NATIONAL PEACE JUBILEE. — The official programme of the National Peace Jubilee will be found in our advertising columns to-day, and we commend it to the careful perusal of our readers. Never before was such a magnificent musical feast placed before the people of this or any other land. Aside from the magnitude of this great Festival of song, which is to unite the glad voices of a nation in pœans of praise and thanksgiving, there is much which commends admiration. The character of the music alone places the affair far above all similar festivals which have been held, either in America or Europe. Mr. Gilmore has shown wonderful tact and skill in the preparation of his programme, as well as in organizing and bringing thus far toward completion the grandest musical enterprise the world has ever witnessed. He has provided music which will meet with the approbation of every taste, — the popular as well as the classical. The grandest, loftiest, and most sacred inspirations of the great masters of song find ample place, and are to be rendered with a fulness and an effect their authors may have dreamed of but certainly never realized. So, too, the noble hymns which evoke such a ready response in the breast of every lover of his country — which thrill a nation's heart and inspire her sons to patriotic devotion and brave deeds — have fitting recognition, and their familiar and welcome strains will be marked by an emphasis in good keeping with the great purposes of the occasion. Legions of trained

singers, an army of players, organ peals, the brazen voices of the once dread instruments of warfare, and the joyful bells will all unite in anthems of "Peace and good-will." Two musical artists, whom the whole civilized world delights to honor, will grace the occasion with their presence and their efforts, and in all its various departments the demonstration has been organized upon the grandest scale that could possibly be attained.

The details we leave for our readers to glean from the programme as published. There is grandeur in every line.

From the Boston Daily Advertiser, May 29.

The managers of the National Peace Jubilee publish to-day the official order of exercises for the entire Jubilee week. If the old Cappelmeister, who won such trophies at Dresden early in the last century, had anticipated a programme like this, he would have choked with envy. In the selection and arrangement of the programme, and in the massing of musical organizations and instruments of every kind, the managers have kept faithfully to the heroic scale on which the enterprise was projected. The quality of the programme has also the appearance of being in keeping with the original announcement, — being selected not entirely with reference to the unusual manner in which it is to be presented, and to the number of voices and instruments to be engaged in it, but to stand the test of exacting musical criticism as well. The selections are almost wholly from masters of classical music, and from their most approved works.

The orchestra has had the different parts of the programme in rehearsal for many months, and is said to be ready for the important part assigned to it. The chorus, though comprising so large a number of vocal organizations, and laboring from necessity under the disadvantage of different methods of training, has harmonized with excellent facility, so far as tried, and bids fair to fulfil the promises made in its behalf. The assistance to be rendered by Madame Parepa-Rosa on the first three days, and by Miss Adelaide Phillippo on the fourth, will also be an attraction to many who have feared that the purity of the performances was to be sacrificed to their magnitude. In spite of the scepticism which the managers have contended against, it may be truly said that their preliminary arrangements, so far as they affect the musical part of the entertainment, have been carried out in good faith and with remarkable skill and fidelity.

The Coliseum itself is nearly finished, is a solid structure, not wanting in architectural merits, if apparent fitness for the pur-

pose it is devoted to is in that sense meritorious. Nothing seems to be omitted which convenience or safety required; and when the decorations proposed are in their place, the interior of the edifice can hardly fail to be imposing and attractive.

The interest in the Festival is quite equal to the expectations of those who have watched its progress, and there is no reason to doubt that the number of visitors will justify the enterprise and liberality which has brought it to its present flourishing state. For the full success of the Jubilee now so promising, and for the enjoyment of all who may contribute to its harmonies, we ask the good offices of our citizens, and commend it to their best regard.

From the *Orpheus* for May, 1869.

MR. GILMORE'S GREAT PEACE JUBILEE. — The busiest man in America to-day is P. S. Gilmore, and we might add the happiest, for in the midst of his labors as designer and director of the great National Peace Jubilee, he witnesses the gradual unfolding and realization of his brightest dreams. When Mr. Gilmore first laid his magnificent project before the public, after revolving his plans like a skilful general as he is, for months in his own mind, there were many scorners. Indeed, he was compelled to battle for a time almost single-handed. His enthusiasm was laughed at and ridiculed by many who are now ready to throw up their hats and join in the general huzza, since the affair is an assured success. There were a few, however, long-headed, far-seeing, public men, who readily appreciated the practicability of the scheme, and saw therein means to aid musical art, and to advance the best interests of the city and whole country. These men have given the influence of their wealth, their position, and their personal services to the enterprise, and all honor to them for their sagacity and liberality.

The popular character of the proposed demonstration was urged against it by some, whose professed devotion to the divine art should have led them to joyfully embrace any opportunity to extend its pure and ennobling influences among the masses. There is far too much exclusiveness in music, or rather in the professed love of it, and there are those who would lock it up in a box, and retail it out in limited quantities, and with only their own personal, specific stamp on the parcels disposed of. It is, of course, conceded that the inspired works of Bach and Beethoven occupy a higher place than our simple national songs, but no one was ever injured in body or mind by listening to the latter. There are many, too, who may not appreciate the former, who

yet gather goodness and patriotism from melodies of a simple and stirring character, and it is absurd to suppose any harm can be done by giving music calculated to suit the popular taste, with accessories of cannon and bells, such as we are accustomed to hear on every great day of public rejoicing, and the use of which is certainly in consonance with a demonstration in honor of National Peace and Union. The truth of the matter is, Mr. Gilmore has a heart and soul large enough to provide for the musical wants of all classes. By furnishing in his Jubilee programme features which are sure to be acceptable to the popular taste, he has by no means sacrificed the devotion he must feel as a musician to the purest, highest, and noblest principles of art. Two entire days, and no small portion of the remainder of the time, will be occupied in the performance, by a well-drilled chorus and orchestra, of some of the grandest selections of sacred and classical music ever written. If such a Festival as that now in prospect can by any possibility be an injury or a detriment to the cause of music, then must the great Choral Festivals of Europe and the grand concerts of our own land be considered hindrances to the advancement of art.

From the Boston Evening Transcript, May 29.

The Official Programme of the Peace Jubilee is published in our columns to-night. The inaugurating ceremonies are to consist of a Prayer by Rev. E. E. Hale; the Address of Welcome by his Honor the Mayor; congratulatory remarks on the restoration of Peace and Union, by Hon. A. H. Rice, — followed by a grand musical performance by eight hundred vocal organizations and one thousand musicians. Thus will begin a Festival on a gigantic scale which promises to be a marked event of the times and to fitly recognize the pacific and prosperous condition of the country, that has been won by a terrible struggle to save free institutions from threatened destruction. All requisite efforts should be put forth to make the occasion one of interest to the multitudes who will fill Boston to overflowing, and our citizens ought to see to it that everything essential to a grand success is well and promptly done.

From the New York Musical Gazette, May, 1869.

Boston. — The great National Peace Jubilee just now demands the fullest share of attention from the Bostonians, who find little else to talk about or write about; and no wonder, for the affair has been organized and is to be carried out on a scale of the

greatest magnitude. It promises to fully meet in its extent and elaboration the utmost anticipations of its sanguine and noble-hearted projector, Mr. P. S. Gilmore. Its character will be such as to reflect the highest credit upon the "Hub," whose musical reputation has already given her proud pre-eminence. At the same time it will be a popular demonstration of the noblest description, in which the people of the whole country can unite with their whole heart and will. The liveliest interest seems everywhere to have been excited in relation to the event, and the city will be crowded for the time as it never was before. Hotel-keepers and others have received assurances from the most distant parts of the country of the attendance of visitors, and the public and private accommodations of our citizens are sure to be taxed to the utmost.

The greatest activity prevails in all departments of preparation for the Jubilee. Work was begun upon the mammoth building in real earnest in the month of March, and astonishing progress has been made. The structure rapidly rose and assumed positive shape, and for weeks it has been the greatest lion of the city, out-rivalling even the "great organ" and the State House in the eyes of curiosity-hunters from the country, while the Bostonians themselves have looked upon the growing wonder with feelings of equal interest and astonishment. The Coliseum is situated upon an unimproved Square, known as St. James Park, near the foot of Boylston Street, and St. James Avenue. New-Yorkers who have journeyed to Boston by the Bristol Line, the Stonington Line, or by either of the land lines, will remember that the Boston and Albany, and the Boston and Providence Railroad cross each other just before entering the city. It is just north of this point that the building has been located. The site is about half a mile below the Common, upon which it was originally proposed to place the building, and consequently about a mile from the Tremont House, Parker House, and "down town" generally. The distance between it and the St. James, the new and magnificent hotel at the South End, is about the same. The location was at first thought to be too far away from the centre of tide and travel, for your "Boston man" dislikes to go beyond hearing distance of his domicile for his comforts or amusements. In New York, which, like Washington, is a city of "magnificent distances," it is quite different. Although the Common was the proper site, yet a change of base is a matter of the slightest possible consequence. . . . .

The Business Department of the Jubilee, represented mainly



by the Executive Committee, has multitudinous duties to attend to. Eben D. Jordan, Esq., of the well-known firm of Jordan, Marsh, & Co., and other eminent gentlemen have taken off their coats, rolled up their sleeves, and gone into the work in real earnest. Mr. Gilmore occupies the post of General Advisory Director, and is looking after a host of details beside. The office for the sale of tickets has been established at the Music Hall, under the charge of Mr. A. P. Peck, and the experienced services of Mr. H. A. McGlennen have also been enlisted in this department of business management. . . .

To sum up, everything connected with the Jubilee promises most gloriously, and there is every indication that the affair will be an immense success.

From the Saturday Evening Gazette, May 29.

THE COLISEUM. — It was a very bold undertaking, that of the business men of Boston, to put through into effect, promptly and smoothly, Mr. Gilmore's grand idea of a building large enough, and of the right order, to accommodate the largest musical convention ever witnessed in modern times, or perhaps in the world's history. The bravest hearts and the most fertile heads might well stagger in view of an enterprise so original and so gigantic. *Felicitæ audax* is indeed the fitting motto for this whole proceeding.

Well, the thing now bids fair every way to be as successful in the execution as it was daring and inclusive in the conception. The Coliseum has risen almost like an exhalation, and now stands forth in all its huge dimensions; but is like anything but an exhalation in the substantial firmness and toughness of the workmanship. The feat of "King Amphion that walled a city with his melody," though, as Wordsworth says, "for belief no dream," was hardly a match for the wonder of this magnificent erection; let alone, that the former was but an airy though splendid fable, born of the time when gods and men were used to interchange their forms and functions; while the latter is a stubborn and palpable fact, taking its origin in a time when only men work upon the earth in visible shape, with no aid from the Divine powers but what comes in the form of noble inspirations and kindlings of soul.

The great structure now grows near completion, and the grand chorus of hammers to be heard within it is a suitable prologue to the choral grandeurs of a different sort that are likely to be forthcoming soon. The building is five hundred feet long, and three

hundred feet wide ; in figure a simple parallelogram : thus covering an area of one hundred and fifty thousand square feet, or about four acres : not so large indeed as the great Flavian Amphitheatre of Rome, which filled a space of nearly six acres ; but that was the work of a rapacious and sanguinary despotism that plundered the whole world to execute its plans, whereas this is the work of free hearts and unbloody hands, and not a tear has fallen to water its growing. The height of the building from floor to ridge is about eighty feet. The capacity is considered sufficient to receive not far from fifty thousand people. The south end of the structure, to the distance of some one hundred and eighty-five feet, or nearly two fifths of the whole, is set off for the orchestral and choral parts of the assemblage, and well provided with anterooms, retiring-rooms, and closets, beneath the galleries, for all the conveniences of performance and the necessities of nature. This part of the building is to have sittings for, probably, about ten thousand people ; with an open space for the orchestra, big enough to accommodate, say fifteen hundred performers. . . . The spectators' part of the building, also, has, beneath the galleries, various rooms to yield such accommodations as people commonly need or have use for in such cases ; especially a very large and well-ordered room, to accommodate the representatives of the Press.

Thus much for the general plan and order and internal arrangement of the building : now for the workmanship and construction.

Of course, in the case of such a huge structure, run up so quickly, one of the most natural questions, and most important too, has reference to its power of endurance. And there is the more need of some attention here, inasmuch as the catastrophe at the skating-rink, a few months ago, may have rendered people a little timid and scary on the subject. And this point appears to have been specially present to the minds of those who had the selection of the material in charge. Throughout the whole work they have clearly had a paramount view to strength and toughness ; the general apprehensiveness of the public mind having rendered them the more studious of safety. And in this well-placed care they have been perfectly successful ; as any man who knows anything of mechanics and of house-carpentry will at once admit. The building is literally storm-proof : there is no hazard in affirming that.

The roof is mainly supported by four rows of upright timbers, standing some twenty-five feet apart, about fifteen inches square,

and not far from sixty feet in length. These timbers are freshly sawn out of the tallest and largest Southern pines, which are probably the firmest and toughest trees of that genus that grow anywhere on the planet. There are eighty of them. Between the tops of these huge upright supports and the roof, the framework is all made of new and heavy timbers, proportionably kneed and braced in every direction of strain, and bound together in the strongest manner with iron spikes and bolts and rods; so that they may fairly laugh to scorn any divulsive energies that this latitude knows how to muster. This framework has been unsparing in the use of material, both as to quantity and quality; and the material is ordered and disposed with the highest skill in the science and art of wood-construction.

In the skating-rink disaster, it was a brick wall, rather high, very long, not very thick, and not well braced, that was blown down. People are apt to think that a brick wall is stronger than a framework covered with boards. So it is against fire, but not against wind. The latter will withstand a vastly greater lateral pressure than the former. To be sure, the pressure of a stiff gale blowing direct against such a huge, upright surface as one side of the Coliseum, — such a pressure is indeed tremendous; but the resistance to it is still more so. For this building is so constructed that all the framework extending over the three hundred feet of space between the two sides serves as a support to the side on which the pressure falls: the whole must give way together before that side can yield. So that the idea of any danger on that score may be safely dismissed as not worth considering. "Blow, wind, and crack your cheeks! rage, blow!" — the Boston Coliseum will not mind you. . . .

It may well be thought by this time, that Mr. Gilmore's genius can hardly conceive anything so grand in his line but that Boston magnanimity and bottom can put it fairly through.

From the Sunday Times, May 30.

**THE PEACE JUBILEE.** — The gigantic proportions of this enterprise have developed themselves in a most unmistakable manner. There is no longer a chance to doubt that Boston is to be the scene of the greatest musical Festival that ever occurred on this continent, and one of the greatest ever undertaken in the world. The preparations to successfully carry out the programme are upon a truly magnificent scale, and have occupied the almost exclusive attention of many active-brained and hard-working men for several months. The presence of thousands of musicians in

our city will bring many times their number to hear them ; Boston will be crowded with strangers, and unless some unusual preparations are made for their accommodation, hundreds will have no shelter except that afforded by the alleys, doorways, and seats on the Common. The Bureau of Accommodations has secured many halls in Boston and the neighboring cities, and the numbers of houses where rooms can be had have been left, as requested, at 246 Washington Street. These include, we are happy to state, the residences of some of our most respected and liberal citizens. Every resident of Boston should consider himself personally appealed to in the notice of the committee, and should respond accordingly. No person should experience a feeling of delicacy in forwarding his or her address to the Bureau of Accommodations. An excellent example has been set by those whose circumstances are such as to indicate that public spirit alone influenced their action in the matter. Let their example be generally followed, and all who visit our city during the Jubilee will have ample proof that "Boston hospitality" is no empty phrase.

From the New York Times, May 31.

THE PEACE JUBILEE. — The "official programme" for the "Great National Peace Jubilee" at Boston, during the third week of June, bursts upon us, despite its advertising *avant-courriers* and preliminary procession of beheralding bravuras, with dazzling splendor. Regarded askance, at first, by the sober and solid men of Boston, sneeringly slighted as merely another advertising dodge of the artful but illustrious Gilmore, its artistic excellence, patriotic purpose, popular favor, and mercantile advantages, so combined, at length, to disarm hostile criticism, that from being a sort of "monster concert," undertaken by the Jullien of Boston as a matter of private and pecuniary speculation, it has come to be regarded as a grand emblematic welcome of Peace, and has swelled to the proportions of a national Fest or "Jubilee." It is patronized by the President, superintended by Mayor Shurtleff and the Boston city government, upheld by the subscriptions of merchants and musicians, — in short, it is a discounted success.

We have called the originator of this Festival the Jullien of America ; and both his announcements and arrangements justify the title, — he himself, with a charming Jullienistic admixture of modesty and assertion, simply describes himself thus : "Projector, Mr. P. S. Gilmore." But his magnificent appointments, his superb choruses, his mighty orchestras, his anvils, his drums, bands, bells, and batteries, dwarf Jullien's grandest conceptions,

throw all memory of Jullien's immaculate kids and broad expanse of spotless shirt-bosom into deep eclipse, and make this Ossa of orchestral leaders but a wart.

Everything is grandiose in this Festival. The building itself is "an immense coliseum," capable of holding fifty thousand persons. The expense of preparation is announced to have been, and really *has* been, "extraordinary." The "oratorio chorus" comprises no less than eight hundred choice—we had almost said "voices," in our enthusiasm, but check ourselves in season to put it the way the programme does,—"eight hundred vocal organizations." The grand orchestra is of one thousand musicians, picked from the best bands and musical societies in the country. Indeed, everything is done in round numbers. The very anvils for the "Anvil Chorus" are one hundred strong, and one hundred stout fellows are hired to hammer them; and the one hundred anvil-players are chosen, by a stroke of genius Jullien himself might envy, from the Boston fire-laddies. And while the anvils clang, a thousand musicians chime in with full force of wind and string, a battery of artillery roars for the bass, a chime of great bells softens the crash of the guns, and the chorus of eight hundred voices rises harmonious over all.

So too, when the Jubilee opens with Luther's majestic "Ein' Feste Burg," the largest organ attainable accompanies. If it be a "select orchestra" that performs the overture to "Tannhäuser," yet this "select" body is six hundred strong. No voice but Parepa-Rosa's could be thought of in such an auditorium for the *soprano*, none but Philipps's for the *contralto*; but, when the former sings the "Ave Maria" from Gounod, "the introductory violin obligato, usually rendered by *one* performer," is played by two hundred. So, in the overture to "Fra Diavolo," fifty trumpeters essay the "trumpet solo" part; in that to "Stradella," a reed band of five hundred performs. When the "Star Spangled Banner" is given, all the terrific business of the Anvil Chorus is again done; and when "My Country, 'tis of Thee" is sung, everything goes off at once,—chorus, orchestra, organ, bands, every drummer beating, every bell ringing, every musician blowing, the infantry all firing, and the "cannon pealing in the distance in exact time with the music."

All this goes on for five days, with a performance each day whereof these are but faint indications. The very bass-drum is eight feet in diameter. . . . We cannot doubt, in fine, that this will prove indeed "a feast of sublime and inspiring harmony," as per advertisement; nor, on the other hand, can we doubt that,

when the fifth day closes, and all has been said and sung, that the audience will breathe, even more fervently than at the beginning, "Let us have Peace."

Similar articles to the preceding appeared in hundreds of papers throughout the country, which was the best proof that the official programme gave universal satisfaction.

The Executive Committee having transferred to the city government the duty of inviting distinguished strangers, extended *their* invitation to only two guests; one, that eminent and estimable lady, MRS. HARRISON GRAY OTIS, whose name is a household word throughout the nation; the other, the revered DR. LOWELL MASON, by whom music was first introduced into the public schools of Boston.

The following is the note addressed to Mrs. Otis:—

BOSTON, May 24, 1869.

DEAR MADAM, — Your eminent services in behalf of the soldiers equipped from Massachusetts during the late rebellion, and your active devotion to every good work designed to promote the interests of the city of Boston, have attracted the attention not only of this community, but of the entire Union. Such labor and disinterestedness have placed your name high upon the roll of public benefactors, and deserve the fullest recognition at all times from your fellow-citizens.

It is with the greatest pleasure, therefore, that I perform the agreeable duty of advising you that those important services which you have so nobly rendered to our city and country have met the prompt acknowledgment of the Executive Committee of the contemplated National Jubilee. At the regular weekly meeting on Saturday evening last, on motion of Mr. M. M. Ballou, seconded by Mr. Oliver Ditson, it was unanimously "Voted, That Madam Harrison Gray Otis, the most eminent female representative of Boston patriotism, be invited to unite with us in the approaching musical celebration of the restoration of Peace, as our *honorary guest*."

I am further instructed to say that the venerable Dr. Lowell

Mason, whose life-long labors in behalf of the divine art of music entitle him to the grateful remembrance of all, is the only person to whom the committee have extended a similar compliment; and they feel that in honoring Madam Otis and Dr. Mason they honor themselves.

I trust that you will find it convenient to accept such attentions as the committee may be enabled to bestow upon you during the continuance of the Jubilee, and have the honor to remain, dear Madam, with great respect,

Your obedient servant,

HENRY G. PARKER, *Secretary.*

MADAM HARRISON GRAY OTIS.

Her reply:—

Mrs. Harrison Gray Otis presents her regards to Mr. Parker and begs him to transmit to the gentlemen of the Executive Committee of the "Peace Jubilee Association" her profound acknowledgments of the honor conferred upon her by their unanimous vote, and the very flattering expressions it contains, which have given her great satisfaction, and for which she is truly grateful.

Mrs. Otis accepts with pleasure the invitation to "The Musical Festival" so gracefully and kindly forwarded by Mr. Parker.

41 Mt. Vernon Street, May 26, 1869.

The following invitation was sent to Dr. Lowell Mason:—

BOSTON, May 25, 1869.

MY DEAR SIR,—I take great pleasure in advising you that at the last meeting of the Executive Committee of this Association a unanimous vote (moved by Mr. Oliver Ditson) was passed, as follows:—

"*Voted*, That the venerable Dr. Lowell Mason, who has done so much, during a long and useful life, in behalf of the art of music, be invited to unite with us in our approaching musical celebration of the restoration of Peace, as our *honorary guest*."

Let me add, sir, that but one other person is to be the recipient of a similar compliment. I allude to Madam Harrison Gray

Otis, whose devoted service for the welfare of our brave soldiers during the war has rendered her the most eminent female representative of the patriotism of Boston.

Trusting that you will find it convenient to accept the invitation herein presented, with such personal courtesies as the committee may be enabled to extend to you, I remain, dear sir, with great respect,

Your obedient servant,

HENRY G. PARKER, *Secretary.*

DR. LOWELL MASON, Orange, N. J.

His reply:—

ORANGE, N. J., May 29, 1869.

HENRY G. PARKER, Esq.,

*Secretary of the National Peace Jubilee Association.*

MY DEAR SIR,—Your letter of May 25th, bringing to me the official invitation, with three tickets enclosed, to the National Peace Jubilee, has been received.

I beg leave to present to the Executive Committee my grateful sense of the distinguished honor conferred upon me thereby. Unless detained by physical inability, I shall certainly do myself the pleasure of attending at least a part of the most interesting exercises proposed for the occasion; but, dear sir, the infirmities of age are upon me, and indeed I know not what will be on the morrow. Should anything occur to prevent my attendance, I shall endeavor to give you early notice of the same. Should I be able to come, my home will be with my son in Brookline.

That my feeble efforts in the cause of musical education should be thus remembered by the Committee is no small reward for the labor bestowed, and that my name should be thus nearly associated with that of the honorable lady whose efforts in the American cause were so untiring and successful, calls for my warmest acknowledgment.

May Heaven's blessing favor the cause of musical education and of universal freedom, and follow the National Peace Jubilee of 1869. With great respect, I am,

Truly, your obedient servant,

LOWELL MASON.



The following is a copy of the invitation issued by the city government of Boston:—



*The City Council of Boston respectfully solicit the honor of your presence at the National Musical Festival in this City, beginning on the fifteenth day of June, 1869, to commemorate the return of Peace, and the restoration of the Union of the States; and they cordially invite you to accept the hospitalities of the City on that occasion.*

NATH. B. SHURTLEFF, Mayor.

EDWP A. WHITE,

MOSES FAIRBANKS,

BENJ. JAMES,

WILLIAM G. HARRIS,

HENRY W. PICKERING,

FRANCIS W. JACOBS,

EBENEZER NELSON,

EDWARD E. BATCHELDER,

*Committee of Arrangements.*

CITY HALL, May 26, 1869.

Enclosed with the above invitation was a card bearing the following request:—

*An early answer is requested, in order that proper accommodations may be secured for the City's guests.*

The following is a list of the distinguished persons invited to the Jubilee by the city government of Boston:—

U. S. GRANT,

*President of the United States.*

SCHUYLER COLFAX,

*Vice-President, President of Senate.*

JAMES G. BLAINE,

*Speaker House of Representatives.*

#### Officers of the Cabinet.

HAMILTON FISH, *Secretary of State.*

E. R. HOAR, *Attorney-General.*

GEORGE S. BOUTWELL, *Secretary of the Treasury.*

JOHN A. J. CRESSWELL, *Postmaster-General.*

A. E. BOBIE, *Secretary of the Navy.*

JACOB D. COX, *Secretary of the Interior.*

JOHN A. RAWLINS, *Secretary of War.*

#### Judges of the Supreme Court.

SALMON P. CHASE, *Chief Justice.*

NOAH H. SWAYNE, *Associate Justice.*

SAMUEL NELSON, *Associate Justice.*

SAMUEL F. MILLER, " "

ROBERT C. GRIER, " "

DAVID DAVIS, " "

NATHAN CLIFFORD, " "

STEPHEN J. FIELD, " "

#### Representatives of Foreign Courts.

SIR EDWARD THORNTON, *Minister, Great Britain.*

BLACQUE BEY, *Minister, Turkey.*

ADAMS G. ARCHIBALD, *Privy Council, Dominion of Canada.*

MR. CLÉON RIZO RANGABÉ, *Chargé d'Affaires, Greece.*

M. LE COMTE DE FAVERNEY, *Chargé d'Affaires, France.*

DR. DON MANUEL RAFAEL GARCIA, *Minister, Argentine Republic.*

MR. WALDEMAR DE BODISCO, *Chargé d'Affaires, Russia.*

SEÑOR MARIANO SANCHEZ, *Chargé d'Affaires, Chili.*

MR. A. MAZEL, *Minister, Netherlands.*

SEÑOR DON A. BENJ. MEDINA FONTECILLA, *Chargé d'Affaires, Peru.*

SEÑOR DON M. LOPEZ ROBERTS, *Minister, Spain.*

SEÑOR EZEQUIEL GUTTIENEZ, *Chargé d'Affaires, Costa Rica.*

BARON CHAS. LEDERER, *Minister, Austria.*

SEÑOR DOMINGOS JOSÉ GONSALVES DE MAGALHAENS, *Minister, Brazil.*

BARON VON GEROLT, *Minister, North German Union.*

SEÑOR JOSÉ MARIA VELA, *Chargé d'Affaires, Guatemala and Salvador.*

THE COMMANDER M. CERRUTI, *Minister, Italy.*

MR. EVARISTE LAVOCHÉ, *Chargé d'Affaires, Hayti.*

BARON DE WETTERSTEDT, *Minister, Sweden and Norway.*

SEÑOR IGNACIA GOMEZ, *Minister, Nicaragua and Honduras.*

MR. F. E. DE BILLE, *Chargé d'Affaires, Denmark.*

MR. HENRY M. SCHIEFFELIN, *Chargé d'Affaires, Liberia.*

SEÑOR MIGUEL MARTINS D'ANTAS, *Minister, Portugal.*

GENERAL SANTOS ACOSTA, *Minister, United States of Colombia.*

MR. JOHN HITZ, *Consul-General, Switzerland.*

SEÑOR DON MANUEL MUÑEZ Y CASTRO, *Chargé d'Affaires, Venezuela.*

M. MAURICE DELFOSSE, *Minister, Belgium.*

Other Distinguished Guests.

|                               |                              |
|-------------------------------|------------------------------|
| HON. CALEB CUSHING,           | PROF. JAMES RUSSELL LOWELL,  |
| HON. HORACE GREELEY,          | PROF. HENRY J. SMITH,        |
| HON. HENRY B. ANTHONY,        | GEORGE PEABODY, Esq.,        |
| HON. MORTON McMICHAEL,        | JAMES GORDON BENNETT, Esq.,  |
| HON. E. F. SPINNER.           | WILLIAM CULLEN BRYANT, Esq., |
| GEN. GEO. B. McCLELLAN,       | RALPH WALDO EMERSON, Esq.,   |
| BRIG.-GEN. ROBERT ANDERSON,   | BAYARD TAYLOR, Esq.,         |
| REV. HENRY WARD BEECHER,      | J. G. WHITTIER, Esq.,        |
| REV. E. H. CHAPIN, D. D.,     | CYRUS W. FIELD, Esq.         |
| REV. HENRY W. BELLOWS, D. D., |                              |

Senators of Massachusetts in Congress.

|                      |                    |
|----------------------|--------------------|
| HON. CHARLES SUMNER, | HON. HENRY WILSON. |
|----------------------|--------------------|

Representatives of Massachusetts in Congress.

|                        |                        |
|------------------------|------------------------|
| HON. OAKES AMES,       | HON. N. P. BANKS,      |
| HON. JAMES BUFFINGTON, | HON. JOHN D. BALDWIN,  |
| HON. GINERY TWICHELL,  | HON. WM. B. WASHBURNE, |
| HON. SAMUEL HOOPER,    | HON. HENRY L. DAWES.   |
| HON. B. F. BUTLER,     |                        |

Officers of the Army and Navy.

|                                  |                               |
|----------------------------------|-------------------------------|
| GENL. WM. T. SHERMAN,            | ADMIRAL DAVID G. FARRAGUT,    |
| LIEUT.-GENERAL P. H. SHERIDAN,   | VICE-ADMIRAL DAVID D. PORTER, |
| MAJOR-GENERAL GEORGE G. MEADE,   | REAR-ADMIRAL H. K. THATCHER,  |
| BVT. MAJ.-GENL. A. A. HUMPHREYS, | COMMODORE JOHN ROGERS,        |
| BVT. MAJ.-GENL. H. W. BENHAM,    | COMMODORE JOHN A. WINSLOW,    |
| BVT. MAJ.-GENL. J. G. FOSTER,    | CAPT. D. McN. FAIRFAX,        |
| BVT. MAJ.-GENL. TRUMAN SEYMOUR,  | SURGEON GEO. PECK, U. S. N.   |
| BVT. BRIG.-GENL. WM. HAYS,       |                               |

Governors of States.

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|--|---|
| WILLIAM H. SMITH, <i>Alabama.</i>      | J. W. McCLURG, <i>Missouri.</i>           |
| POWELL CLAYTON, <i>Arkansas.</i>       | DAVID BUTLER, <i>Nebraska.</i>            |
| HENRY H. HAIGHT, <i>California.</i>    | HENRY G. BLASDELL, <i>Nevada.</i>         |
| MARSHALL JEWELL, <i>Connecticut.</i>   | ONSLow STEARNS, <i>New Hampshire.</i>     |
| GOVE SAULSBURY, <i>Delaware.</i>       | T. F. RANDOLPH, <i>New Jersey.</i>        |
| HARRISON REED, <i>Florida.</i>         | JOHN T. HOFFMAN, <i>New York.</i>         |
| RUFUS B. BULLOCK, <i>Georgia.</i>      | W. W. HOLDEN, <i>N. Carolina.</i>         |
| JOHN W. PALMER, <i>Illinois.</i>       | R. B. HAYES, <i>Ohio.</i>                 |
| CONRAD BAKER, <i>Indiana.</i>          | GEORGE L. WOODS, <i>Oregon.</i>           |
| SAMUEL MERRILL, <i>Iowa.</i>           | JOHN W. GEARY, <i>Pennsylvania.</i>       |
| JAMES M. HARVEY, <i>Kansas.</i>        | SETH PADEFORD, <i>Rhode Island.</i>       |
| J. W. STEVENSON, <i>Kentucky.</i>      | ROBERT K. SCOTT, <i>S. Carolina.</i>      |
| HENRY C. WARMOUTH, <i>Louisiana.</i>   | W. G. BROWNLOW, <i>Tennessee.</i>         |
| JOSHUA L. CHAMBERLAIN, <i>Maine.</i>   | E. M. PEASE, <i>Texas.</i>                |
| ADEN BOWIE, <i>Maryland.</i>           | JOHN B. PAGE, <i>Vermont.</i>             |
| WM. CLAFLIN, <i>Massachusetts.</i>     | H. H. WELLS, <i>Virginia.</i>             |
| HENRY P. BALDWIN, <i>Michigan.</i>     | WILLIAM E. STEVENSON, <i>W. Virginia.</i> |
| WILLIAM R. MARSHALL, <i>Minnesota.</i> | LUCIUS FAIRCHILD, <i>Wisconsin.</i>       |
| B. B. EGGLESTON, <i>Mississippi.</i>   |   |

## Mayors of principal Cities in the United States.

|   |   |
|---|---|
| A. OAKLEY HALL, <i>New York.</i>            | A. E. ALDEN, <i>Nashville, Tenn.</i>          |
| DANIEL M. FOX, <i>Philadelphia.</i>         | C. R. MOREHEAD, JR., <i>Leavenworth City.</i> |
| S. J. BOWEN, <i>Washington.</i>             | WILLIAM NAPTON, <i>Trenton, N. J.</i>         |
| JOHN F. TORRENCE, <i>Cincinnati.</i>        | EZRA MILLAND, <i>Omaha City, Neb.</i>         |
| J. B. RICE, <i>Chicago.</i>                 | WM. H. WHEATON, <i>Detroit, Mich.</i>         |
| NATHAN COLE, <i>St. Louis.</i>              | W. J. KNIGHT, <i>Dubuque, Iowa.</i>           |
| JOHN R. CONWAY, <i>New Orleans.</i>         | EDWD. C. ANDERSON, <i>Savannah, Ga.</i>       |
| FRANK MCCOPPIN, <i>San Francisco.</i>       | CALEB PRICE, <i>Mobile, Ala.</i>              |
| MARTIN KALBFLEISCH, <i>Brooklyn, N. Y.</i>  | GENL. E. HOPKINS, <i>Jacksonville, Fla.</i>   |
| FRANK JONES, <i>Portsmouth, N. H.</i>       | DANIEL MACAULEY, <i>Indianapolis, Ind.</i>    |
| G. PILLSBURY, <i>Charleston, S. C.</i>      | JOS. H. BUNCE, <i>Louisville, Ky.</i>         |
| WILLIAM H. HARRISON, <i>Raleigh, N. C.</i>  | B. H. POLK, <i>Vicksburg, Miss.</i>           |
| WM. L. PUTNAM, <i>Portland, Me.</i>         | A. K. HARTMANN, <i>Little Rock, Ark.</i>      |
| GEO. CHAHOON, <i>Richmond, Va.</i>          | GEO. L. CLARKE, <i>Providence, R. I.</i>      |
| S. M. CLELLAN, <i>Wheeling, W. Va.</i>      | J. S. VALENTINE, <i>Wilmington, Del.</i>      |
| CHAS. R. CHAPMAN, <i>Hartford, Conn.</i>    | EDWD. O'NEILL, <i>Milwaukee, Wis.</i>         |
| ROBERT T. BANKS, <i>Baltimore.</i>          | JOHN A. MATHEWS, <i>Winona, Minn.</i>         |
| ISAAC G. WILLIAMS, <i>Galveston, Texas.</i> | THOMAS B. PREDDIE, <i>Newark, N. J.</i>       |

## Mayors of Cities in Massachusetts.

|                                       |                                      |
|---------------------------------------|--------------------------------------|
| JAMES B. BLAKE, <i>Worcester.</i>     | FRANK DAVIS, <i>Lawrence.</i>        |
| SAMUEL M. BROWN, <i>Fall River.</i>   | JAS. N. BUFFUM, <i>Lynn.</i>         |
| N. S. KIMBALL, <i>Haverhill.</i>      | WILLIAM COGSWELL, <i>Salem.</i>      |
| E. L. NORTON, <i>Charlestown.</i>     | NATHL. PIERCE, <i>Newburyport.</i>   |
| S. H. RHODES, <i>Taunton.</i>         | J. P. FOLSOM, <i>Lowell.</i>         |
| C. A. WINCHESTER, <i>Springfield.</i> | J. B. FORSYTH, <i>Chelsea.</i>       |
| A. G. PIERCE, <i>New Bedford.</i>     | CHAS. H. SAUNDERS, <i>Cambridge.</i> |

The City Committee on Invitations were desirous of extending liberal hospitality to many prominent public men, but there was a limit to the number among the foregoing names, who received the "carte blanche" invitation which precedes the list. The committee evidently felt that it would be going beyond the bounds of public duty and judicious economy to offer to pay the bills of every one they would wish to see present, and considered that an invitation to attend the Festival under the seal of the city of Boston was in itself a compliment, which those receiving it would appreciate; while the number was so large that a week or fortnight's gay and festive frolicking at the city's expense might possibly deplete the public treasury.

To guard against any such possibility, and at the same time to honor a large number of prominent persons, many of those invited received the following complimentary yet "economical" official document:—



*The City Council of Boston respectfully invite you to attend the National Musical Festival in this City, beginning on the fifteenth day of June, 1869 to commemorate the return of Peace, and the restoration of the Union of the States.*

NATH. B. SHURTLEFF, Mayor.  
 EDW<sup>d</sup> A. WHITE,  
 MOSES FAIRBANKS,  
 BENJ. JAMES,  
 WILLIAM G. HARRIS,  
 HENRY W. PICKERING,  
 FRANCIS W. JACOBS,  
 EBENEZER NELSON,  
 EDWARD E. BATCHELDER,

*Committee of Arrangements.*

CITY HALL, 29 May, 1869.

With the above was enclosed a card which read thus:

*You are respectfully requested to notify the Committee of your acceptance of the accompanying invitation, at an early day, in order that a seat may be reserved.*

The City of Boston did its part nobly in connection with this enterprise, comparing its course with preceding public demonstrations; but it must be said that it was somewhat backward in recognizing the importance of *this* great event; its invitations, as a general thing, were sent out too late to insure the presence of many who, from their official positions, were almost necessary to entitle the Festival to the name it assumed, — the name of a NATIONAL JUBILEE to commemorate the restoration of Peace throughout the land. Now that we are drawing near the great day of the opening, it may not be out of place to enlarge a little upon this very point, and consider what the Festival promises to be and what it *should* be.

The conception was an inspiration, which shed a lustre over one soul as bright and pure as if it were a light from heaven. When it came like a flash, filling the eye with the dazzling splendor of the scenes portrayed, and the ear with the enchanting harmony of its wonderful music, there was no thought of the scoffs, the ridicule, the derision which it would have to encounter, and the terrible struggle through which it would have to pass, — a struggle which threatened to strangle it at almost every step. O that it could come to pass in all the magnificence of the vision by which it was foreshadowed! How much more wonderful it would then be than it shall be even now, when its realization promises such thrilling and glorious scenes, effects, and results! He whose every thought has been devoted to it since the moment it first sank into his soul would have had the government of the nation say, "Let this feast of music and rejoicing take place, regardless of its cost; let all the people gather together and witness the marvellous beauties of an offering inspired by Peace!" The nation that expended hundreds of

millions of treasure, and offered hundreds of thousands of lives to secure its own life, could well afford to have said this. Then, indeed, it might be called a "*National Peace Jubilee*"; but it was soon discovered that it would need even the voice of an angel in the legislative halls of the nation to gain for it such recognition and support.

What could be done? It seemed to say to its chosen medium, "Go forth and proclaim that I *must* be heard! I *must* be realized! the nation *must* see and hear me in the name of Peace and Union!"

This was all very delightful, but neither nation, State, city, nor corporation would respond to the voice, or give a dollar towards its realization. The purses of each and all were closed against it when they should have been opened free and wide to give all that was needed to bring into substantial form the whole sublime vision. Not at this late hour should official invitations be going to distant States to ask those who, even if they would wish to be present, will now scarcely have time to respond in person. No; months ago the voice of the learned Sumner, the earnest Wilson, the eloquent Banks, the resolute Butler,—the voice of Massachusetts through all her sons, should have been heard by her authority in the National chambers, extending her invitation to the entire government of the nation, to the governors of States, to the ambassadors of foreign powers, to the representatives of the people all over the land, and to the people themselves, to come to the Old Bay State, accept her hospitality, and join with her in the grandest demonstration that ever took place in the land. Then, indeed, might it be called a "*National Peace Jubilee*"; and the State that had paid so dearly for her part in the war might have closed *that* account,

and made more illustrious *that* page in her history by adding to it the cost of the Peace Jubilee; but why should Massachusetts pay for such a demonstration when the man does not live who could induce the nation itself to pay a dollar towards its realization.

In its conception there was no consideration given to cost; one thought alone was paramount to all others,—to carry it out in all the grandeur which it sought, whatever the expense. But since it could not command the means required, and was compelled to adopt the democratic course of stripping off its ideal coat of splendor for a while, and work its own way, step by step, through every stage of trial, opposition, and difficulty imaginable, up to its present position, it almost shrinks from the assumption of the name "*National* Peace Jubilee," to which its birth, its aims, and its objects so fully entitle it. But if it falls short of what it would be in political importance were it brought to light under national or even State auspices; if no public purse has been opened to it, or public body found willing to proclaim its errand; if the absence of these associations would make it feel that it has been robbed of its right to be called "*National*," it soars above all considerations of title to-day, and flings its banner triumphantly to the breeze in the name of PEACE, UNION, and HARMONY; and whether recognized as a great public movement, or the result of private enterprise, it is prepared to sing the song of "PEACE AND GOOD-WILL," as on earth it has never been sung since the angels heralded the coming of the Redeemer. It will go into history as a proud achievement for the nation,—the loftiest expression of joy and gratitude that ever went up from Earth to Heaven. Thus briefly is stated what the Jubilee *would* be, what it *should* be, what it *shall* be.



Owing to the unprecedented magnitude of the undertaking, and the consequent doubts and fears in the minds of the more conservative members of the community as to the possibility of carrying the idea into effect and making it a success in every respect, it was utterly impossible, as already stated, to induce any organized body to indorse the project at the outset, or become associated with its fortunes. Yet, one after another, public and private citizens came forward with substantial aid and words of hearty encouragement. It grew upon the public mind; the people began to come up to it, and at this period of its career, — about a fortnight before the opening day, — it would be almost impossible to find a citizen of Boston who did not feel a deep personal interest, and was not doing all that could be done to insure its success. The ticket-office was literally besieged from morning till night with parties purchasing tickets for one or more of the five days of the Festival. Scores of letters offering aid in one way and another were pouring in. The following from a gentleman who has faithfully served and represented the people of Massachusetts in many public offices at home and abroad breathes the true national spirit: —

Boston, May 29, 1869.

SIR, — From the first announcement of your plan for a grand National Peace Jubilee, I have been deeply interested, and most earnestly desired its success. When we realize the great struggle through which we have passed, the immense treasure expended, the great sacrifice of life necessary in the effort to maintain our nation's integrity, to bear aloft its flag and bring peace out of war, uniting us again as one people under one flag, defended by one government, it seems befitting that we should have a Jubilee — a Musical Jubilee — a Peace Jubilee, with the voices of the people in harmonious accord shouting Peace and Good-will to men all over our land. The concep-

tion of this idea was grand, and its results will proclaim for centuries to come the blessings of Peace.

Please accept, as an evidence of my interest, the accompanying copies of a Magazine I have been induced to publish, hoping to aid your great undertaking in the present, and to perpetuate its history, to some extent, in the future.

If any of these can be used to advantage by you or your committee, one thousand copies of each issue are at your service.

Respectfully yours,

J. M. USHER.

P. S. GILMORE, Esq.

The near approach of the great day filled many a kind and Christian heart with joyful anticipations of the glorious feast. Noble souls, too, there were, who, while looking forward to their own enjoyment, were taking the deepest interest in laying plans and making suggestions, that those who had not the means to purchase the billet of admission might have the opportunity of hearing and seeing at least a part of the grand music and panorama. Letters filled, it might be said, with tears, came flowing in, asking favors which the Executive Committee found it impossible to comply with. They were importuned to grant this, that, and the other privilege to the indigent and helpless, and it was positively painful to read some of the beseeching missives, written by invalids who, in many cases, desired to place themselves under the special protection of the committee during the Festival, while others simply sought the opportunity of early admission to the Coliseum in order to avoid the danger of being injured by the crowd. The committee felt that it would be unwise, and assuming a very delicate responsibility, to encourage parties who were not in the enjoyment of good health to run the risk of so much excitement. Those, however, who feared the pressure at the entrance, during the Jubilee, had their fears quieted by

the announcement that the doors would be opened each day, for the assembling of the audience, two full hours before the exercises commenced.

The establishment of order, system, discipline, are imperatively necessary to the successful carrying out of great enterprises. Rules, fixed rules, from which there should be no deviation except in cases of extreme emergency, should govern every movement and be rigidly adhered to if you would make sure of a successful result.

The magnitude of the Peace Jubilee demanded clock-like punctuality and unswerving fidelity to duty in every department, to make all things work together harmoniously as they should, and as they did.

Notwithstanding the general excitement and enthusiasm regarding the Jubilee as the time for it drew near, yet it was almost impossible to convince nervous people that the building was safe beyond a doubt. Croakers, of course, would not give up the "ghost" till the very last gasp. Finally, to aid in removing from the public mind such unjust and injurious apprehensions, the city government invited that brave soldier and skilful engineer General J. G. Foster to apply such tests as would determine the strength and reliability of the structure. A thorough examination of the premises took place; builders, engineers, architects, and others skilled in the art of construction took part in the investigation, the result of which was expressed in the following card:—

BOSTON, May 27, 1869.

EDWARD A. WHITE, *Chairman of Committee on Licenses.*

SIR,—In accordance with your request, I have examined the new wooden building in process of construction for the Peace Festival, and have applied the formulas for strength of materials to the calculation of the requisite dimensions for the

floor, timbers, joists, supports, &c. of the main floor and the galleries.

There is no doubt that the roof trusses are sufficiently strong, as they are stronger than those used for a similar purpose before.

The result of the calculation for the floors and galleries is that, assuming two hundred pounds as the weight to be borne on the area allowed for each seat—eighteen inches by twenty-nine inches—all the timbers are sufficiently strong to bear with safety twice the weight that will thus be placed on it.

Very respectfully, your obedient servant,

G. FOSTER,  
*Brevet Maj.-Gen. U. S. Army.*

This helped to some extent to allay fear, but the unfortunate apprehension had been so deeply impressed upon the public mind that there was very little disposition to be among the first crowd who ventured into the huge edifice.

The programme for the first day, including the inaugural ceremonies, was very attractive, and was selected with a view to make a good impression, musically, for the Festival. The performance of the second day was to consist of "Symphony and Oratorio." The third was announced as the "popular day," the fourth "classical," and the fifth the "children's day." Much to the disgust of high-art critics, the great rush at the ticket-office seemed to be for the "popular day"; and still more to their disgust, nine out of ten of the community chose that day because the much-abused "Anvil Chorus" was on the programme.

What should be done to induce the public to go forward on the first day was the question. It would never do to begin such a festival with a small and cold audience. Finally, it was suggested to the committee that, as the pressure was so great to hear the Anvil Chorus upon the third day, it might be wise to

announce it also for the first. Acting upon the suggestion, the following card appeared in all the papers: —

NATIONAL PEACE JUBILEE. ADDITION TO THE PROGRAMME FOR FIRST DAY. — In compliance with a general, earnest request from many who have been unable to obtain seats for the performance on the THIRD DAY, the Music Committee have decided to add the ANVIL CHORUS, with Full Chorus, one hundred Anvils, Military Band, Grand Orchestra, and Cannon Accompaniment, to the Programme of the First Day.

HENRY G. PARKER, *Secretary.*

No sooner was the above announcement made than the question of safety ceased to be raised, and fear gave way to irrepressible curiosity: the Anvil Chorus carried all before it. Tickets for the first day commenced selling with a rush, and the entire prospect was bright with the promise of financial success, — much to the comfort of the Executive Committee, whose responsibilities in the undertaking were at this time nearly *Three Hundred Thousand Dollars.*

The eyes of musical people far and near were turned towards Boston, — all looking forward with interest, hope, and confidence to the approaching Festival. A band of a thousand musicians, including many of the most celebrated instrumentalists, was already enrolled; but to give this grand orchestra the great distinction which it merited there was needed a head, a leader, a central figure, some eminent devotee of the divine art whose genius the world acknowledged. As the peerless PAREPA-ROSA stood a very Queen amid the hosts of vocalists, to lead them on to the most glorious triumphs, so was there required a King among the instrumentalists, the magic of whose presence would inspire all to strive for victories greater than were ever before achieved in the field of harmony. Who among the thousands of skilful performers mer-

ited the distinction of being looked up to by the profession and the people as possessing the great qualities of a practical artist and natural genius that should adorn the head of this great orchestra? OLE BULL. None more deserving stood upon American soil; and, as if it were appointed so to be, he made his appearance in Boston at the time that this very question came up for consideration. Consequently the following vote, offered by Mr. Ballou, was unanimously passed:—

*Voted*, That, recognizing the distinguished position of Ole Bull, as one of the first exponents of the divine art of music in any land, and also the noble philanthropy of his character, we earnestly and cordially invite him to join the mammoth orchestra on the opening occasion of the Peace Jubilee, as *first* leading violinist.

When this vote was taken the distinguished artist was delighting a large audience at the Boston Music Hall, and the writer was chosen to wait upon him and make known the wish of the committee. He received Mr. Gilmore in the most cordial spirit, and expressed the warmest sympathy with the great movement. He accepted an invitation to repair to the St. James Hotel at once and make known to the committee in person his appreciation of the compliment conferred upon him. The committee received him in the most flattering manner, and the tenderness with which he spoke of the influence of heavenly music made him appear to all present as the very soul of the art of which he was such a finished exponent and noble representative. The following from the Boston Journal of May 31st embodies the substance of what took place and of his remarks:—

“Mr. P. S. Gilmore (was most appropriately) chosen to wait upon Mr. Ole Bull, and to present a copy of the vote. The re-

ipient, who had just closed a brilliant concert performance at the Music Hall, fully realizing the fitness and grandeur of the Peace Festival, received the proposition and his brother artist with enthusiastic interest, and responded in person by joining the Executive Committee at once. The brief remarks which fell from his lips on this occasion were characterized by the most exquisite simplicity, and yet, like himself, were full of grand and beautiful thoughts.

"He felt flattered, and highly gratified by the distinction conveyed in the invitation. The purpose of this grand enterprise was new to him; he had watched its development from the inception. It was fitting that music, the mediator between our spiritual and material life, — that sacred agent, like all art, far mightier than the artist, — that angel of prayer, — it was fitting that Peace in the land should be celebrated by and through this divine agent. After all the sacrifices of blood and treasure, broken bonds of nationality and broken hearts, how eminently proper it seemed to dispel all of these jarring elements by a noble and purifying influence, and on this unexampled and splendid scale to rejoice in Peace once more! If there was a bridge between us and all that we looked forward to so hopefully in the future life, — between humanity and heaven, — that bridge was Music.

"Such a grand and worthy purpose was particularly appropriate to Boston; as an exposition of art, both elevating and ennobling. America was educating the world; the eyes of Europe were fixed upon her, half in wonder, half in admiration; and this new page in her story would be historic.

"It was a privilege and a pleasure for himself, an humble but devoted servant of the art divine, to be called upon to join this great soul-anthem. He accepted, therefore, with the most earnest gratification and interest the proposal tendered to him, and begged to say how joyfully he should follow the *baton* and the inspiration of the genius who had conceived and so faithfully worked to consummate this noble expression of the National Heart!"

As a compliment to another distinguished artist, and to add to the attractions of the Festival, Miss Adelaide Phillips, the eminent contralto, was invited to appear as a soloist at the Jubilee. This charming lady, admired not only everywhere in America, but also throughout Europe, is especially and jealously re-

garded by the citizens of Boston as their *protégée*; consequently no musical festival of any note in which they are interested would be considered complete without her presence, and the announcement of her name as one of the few who were invited to appear in solo gave universal satisfaction.

The main features of the festival—the immense chorus, great organ, grand orchestra—were, from their wonderful magnitude, the chief attraction, and for the time being cast in the shade and covered up as it were all chance of individual distinction; but there are those who shine so bright in the art-world that no combination of brilliancy could for a moment dim their lustre. Such names as Parepa-Rosa, Adelaide Phillipps, Ole Bull would enrich and illumine the foreground of the grand picture from which the curtain would soon be lifted for the world to gaze upon.

One more in the galaxy of stars, who had carved his name high up on the scroll of fame, was the eminent cornet-soloist, M. Arbuckle. As a performer upon that favorite instrument he stood unrivalled on the American continent, and as a Boston artist fully merited the distinction of being placed among the few who might be relied upon as individual performers to add to the glory of the great occasion.

The warmest words of gratitude and praise are also due to the vocal artists, residents of Boston, who, without compensation, unanimously accepted the invitation to lend their services to the Festival, in doing which it seemed like adding a cluster of brilliants to the grand scene of beauty, intensifying its attractions and perfecting its every feature. Among the grand chorus were scores, ay, hundreds, who also merited individual recognition; for in every society there are always a few who are looked upon as leaders, who sing the solos



in all rehearsals until such time as the "foreign" artists appear upon the boards. Therefore the chorus was bountifully dotted with "society stars," many of whom would very soon shine beyond the limits of their own local spheres if proper encouragement and opportunity were given for the development of their musical talent. But without the expectation of receiving any special recognition for individual merit, every member of that mighty chorus (consisting of nearly *eight hundred* choirs, clubs, and independent musical organizations, formed into one hundred and three societies) were now ready to come together to let the musical world hear what America and Americans are capable of in the art of music, which may be said to be only beginning to unfold itself upon this great continent. But it shall receive such an unfolding as it never had in any land before, and the tens of thousands who are preparing to enjoy the grand feast will carry back to their homes impressions and memories which will open to them a new source of happiness, a new field of pleasure, the cultivation of which will lead all — the individual, the household, the nation, the world — into a higher sphere of enjoyment, the pure and lofty realms of endless concord.

The following are the final orders to the grand chorus previous to their assembling:—

#### CHORUS CIRCULAR No. 4.

Boston, June 4, 1869.

The additional music for the Festival is sent to the various societies by express this day. Owing to the lateness of the hour at which it is published, great care must be taken in its rehearsal, and, if possible, extra rehearsals appointed.

The Programme, as arranged for the four days (June 15, 16, 17, 18) during which the services of the chorus will be required, as also a diagram of the Coliseum, showing the plan of chorus

seats, and the relative position occupied by each part, is forwarded herewith.

To avoid confusion, and to facilitate as much as possible the seating of the Chorus, the following regulations have been adopted :—

The marshals appointed by each society, in accordance with Chorus Circular No. 3, will designate four sub-marshals, one for each part, members of the society, whose duty it shall be to stand at the head of their respective divisions, upon entering the Coliseum, and to lead them to the seats reserved for them.

The tickets will be printed in Blue, Green, Yellow, and Red, for Soprano, Alto, Tenor, and Bass, respectively, and will contain the number of the outer door by which its holder must enter the building, the number of the section, and designation by letter of slip in such section where seat is located. *Each person must have his own ticket in hand upon entering the building, ready to present to the ticket inspector.*

Badges for the marshals and sub-marshals will be furnished with each society's package of tickets.

Badges, costing ten cents each, in colors corresponding with the tickets, appropriately inscribed, have been prepared, and will be for sale at the Coliseum during the Festival. It is desirable that each member of the Chorus should procure and wear one of these, as a means of recognition. Societies desiring them in advance may address Messrs. ROCKWELL and CHURCHILL, 122 Washington Street, Boston, indicating the number of each kind required, and enclosing the proper amount, and they will be promptly forwarded.

Every member of the Chorus must bring the music to be sung, as the supply here is exhausted.

The first rehearsal of the Chorus will take place on Tuesday, June 15, at ten A. M., and societies arriving in the city that morning will please go directly to the Coliseum, to take part. There will also be a daily rehearsal at ten A. M. The daily concert will begin at three P. M. A collation will be served within the Coliseum each day after the rehearsal, at a moderate expense, thus obviating the necessity of members leaving the building.

The doors will be closed fifteen minutes before the hour for commencing the exercises; and members of chorus not then in their seats will be positively excluded for the day. No member of chorus must leave his seat after the close of performances until dismissed by the superintendent, as there may be important announcements to make relative to chorus business.

The choruses will be sung standing ; the signal for rising to be given by the organ, and the chorus to remain standing until the orchestra has ceased, when the signal to sit will be given by the conductor.

Out-of-town societies may rest assured that the seating of the chorus will be conducted with the utmost fairness and impartiality, in the order in which reports of their organization were received at this office.

There will be Organ Concerts each day of the Festival, at Music Hall, at ten A. M., two P. M., and four P. M., to which members of the chorus may procure tickets at half price. Select concerts will also be given in the Music Hall each evening.

A cloak-room, for the reception of garments, has been provided at the Coliseum, and checks therefor will be given by the persons in waiting. Spaces have been left for the bestowment of parcels under each seat. Toilet and retiring-rooms, within the building, have also been arranged.

Guide Books to the public buildings and the various places of interest in and about the city have been prepared, and will be furnished gratis to members of societies who apply for them to the Superintendent, and every information will be cheerfully afforded.

Excursion Tickets, good from the following named points to Boston, and return, may be procured at greatly reduced prices, viz. : —

|                      |          |                    |          |
|----------------------|----------|--------------------|----------|
| Cleveland, O. . . .  | \$ 25.00 | Galion . . . .     | \$ 26.00 |
| Cincinnati, O. . . . | 35.00    | Mansfield, O. . .  | 25.75    |
| Dayton, O. . . .     | 31.75    | St. Louis, Mo. . . | 43.00    |
| Urbana, O. . . .     | 30.00    | Buffalo, N. Y. . . | 20.00    |
| Marion, O. . . .     | 27.25    |                    |          |

The rate from Chicago and return is not fully fixed upon, but will probably be \$ 35. Tickets at these rates will be good eastward from June 10th to June 18th, and to return until June 28th. We understand the Providence Propeller Line propose to sell tickets from New York to Boston and return during the Jubilee, at \$ 6.00.

The railroads running out of Boston will convey societies during the Festival week at half fare.

It is earnestly hoped that the societies organized in the interest of the Peace Jubilee will not be suffered to expire with its consummation. The Superintendent would suggest that at the last rehearsal before the Festival, an adjournment to a given day

may be announced, and that the societies then organize upon a permanent basis. It is believed that the cause of music demands this action, and that it will be attended with lasting good to communities and to the entire country.

E. TOURJÉE,  
*Superintendent of Chorus.*

The musicians of Boston manifested a very generous spirit towards Mr. Gilmore personally, and very much aided the Festival in removing obstacles which might have seriously interfered with the organization of the grand orchestra. There are a large number of the profession in Boston, New York, and other cities who do not belong to the "Protective Unions," and the rules are rigid that upon no conditions shall members of the Unions perform with those who are not members. The enforcement of this law would have prevented over a hundred and fifty "outsiders" in Boston and vicinity from taking part in the Jubilee.

When the case came before the Musicians' Union of Boston for consideration there was a large attendance. Mr. Gilmore explained the difficulty which an enforcement of the rules of the society would occasion, and, to their honor be it said, with one unanimous "Ay" they voted that all obstacles should be removed, party lines ignored, and a clear and open field given to all members of the profession without question during the existence of the Peace Jubilee.

This was a magnanimous act on the part of the profession in Boston, and prevented other cities — New York, for instance — from making serious trouble by enforcing the rules. Dodworth's celebrated Band of one hundred performers were engaged for the Festival, and, not being members of the New York Musicians' Union, an effort was made to prevent nearly three hundred performers who were members, and who were also engaged, from coming to Boston if the engage-

ment of Dodworth's Band was not cancelled. Through the administrative abilities and good management of Mr. D. L. Downing, who had secured for the Festival the services of the Union members, the crash was avoided, and, following the good example of Boston, harmony reigned in Gotham, and the "ins" and "outs" shook hands and were ready to "blow" for the Peace Jubilee.

Hurrah! Hurrah! Hurrah! The second week of the lovely month of June had arrived; the committees, artists, chorus, organ, orchestra, anvils, bells, cannon, building, decorations, gas, water, — everybody and everything were in almost complete order for the great day so near at hand. Was there anything more to be done? Were there any doubts about this or that, or any points of great importance yet undecided? Ah, yes. The greatest attraction of all had yet to be secured. The coming of the one who above all others would give the Jubilee a national importance was yet in doubt, — the coming of U. S. Grant, President of the United States. Was it possible that he would not honor such a festival with his presence? Everybody desired to see him, expected to see him, *must* see him upon an occasion that would be incomplete without him. To his genius in war was due the origin of the Peace Jubilee. Without his victories in the field could not have been this great triumph of music. Could he refuse to be present? Massachusetts was ready to "present arms" to him; the heart of Boston was open wide to render him loving hospitality; but, more than all, the grandest chorus ever heard upon earth was ready to pour out in sublime words and music, "See, the conquering hero comes." An ovation was ready for him such as no man ever received before. Would he not accept it?

The official visit of the Mayor and committee of the city of Boston to Washington to secure the President's attendance was not wholly successful. Other influences were enlisted to make sure of his presence. In anticipation of his coming even the poet's pen received fresh inspiration; Rev. S. F. Smith, the author of the national anthem "America," wrote a beautiful "Hymn of Welcome," which was suggested by the genial and warm-hearted Dr. David K. Hitchcock, who was earnestly engaged in bringing influences to bear that might turn the scale and induce the stern hero to say "Yes." Still more; even the head of the Jubilee Association, Mr. Rice, paid a visit to Washington, and on his return informed the Executive Committee that, although he had not seen the President in person, yet he had every reason to believe he would be present.

The following letter from the Hon. Peleg W. Chandler to Judge Hoar was despatched upon the same mission, and helped to accomplish the desired end:—

BOSTON, June 9, 1869.

MY DEAR JUDGE,—

There are all sorts of rumors about the visit of the President to Boston. It will justly be a great disappointment to his best friends in New England not to meet him here next week. There is no deception about the proposed Musical Jubilee. It is likely to be an event of the century. This is the universal feeling. The orchestra would fill the largest church in Boston. The chorus will consist of ten thousand select singers. There is no doubt whatever that more people will be here than were ever here before by many thousands. On my word, I shall feel a personal regret, which will be felt by all, not to have the President honor such an occasion by his presence. I am not officially connected with the Jubilee, but am moved in part to write this by one whom you and I both sincerely respect.

Very truly yours,

PELEG W. CHANDLER.

HON. E. R. HOAR, *Attorney-General, Washington, D. C.*

At length the inspiring news was received that the President had left Washington for West Point to attend the annual examination, after which he would visit Boston to attend the Peace Jubilee.

This information was all that was needed to create a national *furor*; the announcement added immensely to the general enthusiasm concerning the Jubilee. There was no time lost, as will be seen by the following, in notifying the President of the receipt of the good news, and the great pleasure it gave to the State and city authorities, and to all concerned.

Boston, June 12, 1869.

TO THE PRESIDENT OF THE UNITED STATES, *West Point, N. Y.*

SIR,—Senator Sumner writes to me under date of the 7th instant that he had “just come from the President, who has reconsidered his plan and now thinks that he shall go to Boston from New York next Monday night.” The gratification which this intelligence brings is universal; and I beg to thank you on behalf of the National Peace Jubilee Association for the interest in this great enterprise and the signal honor which your visit will confer. Everything connected with the Jubilee promises complete success, and you cannot be disappointed in your expectations. The city and State authorities of Boston and Massachusetts are co-operating in the most liberal and encouraging manner with the Jubilee Association, and they will spare no effort to render your visit here with all your family and such official and personal friends as may accompany you, in the highest degree agreeable and complimentary.

I am, Sir, most cordially and respectfully,

Your obedient servant,

ALEXANDER H. RICE,  
*President of the National Peace Jubilee Association.*

The undersigned heartily unite in the sentiments of the above letter.

WILLIAM CLAFLIN,  
*Governor of Massachusetts.*  
NATH. B. SHURTLEFF,  
*Mayor of Boston.*

Only three more days now intervened before the great exultant song should rise, — the song for which such a battle had been fought, first by the national heroes for the perpetuity of the Union; next by the heroes who, in the face of doubt, prejudice, and opposition, put shoulder to shoulder and marched on to victory.

The following extracts from the records of the Executive Committee will give the reader a glimpse of the system, care, and business ability displayed by the heroic band to whom the public are indebted for the Peace Jubilee: —

A communication from Clark and Fiske was read, offering as a contribution a duplicate series of Twenty or Thirty Thousand clothing checks. On motion of Mr. Ditson, seconded by Mr. Jordan, it was

*Voted*, That the Secretary be instructed to convey the thanks of the committee to Messrs. Clark and Fiske, and say to them that at present we have no use for clothing checks, but should they become necessary later, we shall cheerfully accept their generous gift.

A communication from Mr. Foss, photographer, soliciting the Executive Committee to sit for pictures to be sold in the Coliseum was immediately laid upon the table.

A communication from Adjutant N. T. Appolonio, Second Battery Light Artillery, tendering the use of their Armory for the accommodation of performers or visitors, and on motion of Mr. Ballou, seconded by Mr. Jordan, it was

*Voted*, That the offer of the Second Battery Light Artillery, of the use of their Armory, be accepted with hearty thanks.

Major George O. Carpenter, having returned from the West, made an interesting statement concerning the interest everywhere manifested in the Jubilee.

*Voted*, That a committee of two, consisting of Aldermen Rice and Richards, be appointed for the purpose of conferring with J. B. Smith, J. Dooling, and William Tufts, and, if possible, make arrangements with one of them to cater for the chorus at the lowest possible price during the Jubilee.



It was reported from the Music Committee that Messrs. Henry Tolman, E. Tourjée, and Henry Mason, had been appointed a sub-committee to co-operate with the sub-committee of the Executive Committee on the subject of accommodation for the chorus during Jubilee week ; also, that the official advertisement of the programme meets the approval of the Music Committee.

Mr. Davis, from the Building Committee, reported that he and his associates felt alarmed from the number and nearness of the shanties and sheds which are being erected adjacent to the Coliseum for the use of small traders. He had conferred with the Chief Engineer and others with a view to ascertain what steps might be taken to guard against danger from fire, which might arise from the use of cooking-stoves.

It was clearly the sense of the meeting that no temporary building should be suffered to stand within two hundred feet of the Coliseum, and Alderman Richards was requested to confer with Senator Crane, and with city officials, and to take such action in the matter as may be possible.

On motion of Mr. Ballou, it was

*Voted*, That the Ticket Committee be authorized to confer with the Committee on Advertising, and on Reception of the Press, with a view of adopting the wisest course in reference to sending complimentary tickets to the local and distant press, and that they be further authorized to act in the matter as they see fit.

On motion of Mr. Jordan, seconded by Mr. Ballou, it was

*Voted*, That the room to be appropriated to the use of the press in the Coliseum be under the exclusive charge and direction of Mr. S. R. Niles.

On motion of Mr. Ditson, seconded by Mr. Lewis Rice, it was

*Voted*, That, in consideration of the increasing business, and the brief time intervening before the commencement of the Jubilee, this committee will hold a regular stated meeting on every Saturday evening at half past eight o'clock ; that such meetings shall be holden at the St. James Hotel ; and, furthermore, that it is of the utmost importance that every member of the Executive Committee shall regularly and promptly attend said meetings.

On motion of Mr. Richards, seconded by Mr. Ditson, it was

*Voted*, That the arrangements to be made concerning the accommodations at the doors of the Coliseum, and the engagement of doorkeepers, be left to the charge of Mr. Parker, the Secretary.

The Secretary presented a communication from Capt. Thomas H. Cullen, of the Twenty-second Regiment New York National Guard, which regiment had voted to attend the Jubilee; generously tendering their services as escort at such times, if any, as the committee may desire during their stay.

(The Regiment afterwards reconsidered their vote, and did not attend the Jubilee as a body, much to the regret of their many friends in Boston.)

The subject of giving a grand Ball on the evening of the 17th inst. was discussed, but action was reserved until the regular weekly meeting.

On motion of Mr. Ditson, seconded by Mr. Ballou, it was

*Voted, That, in consideration of the liberal and hearty co-operation of the City Council of Boston in behalf of the Grand Peace Jubilee, the Executive Committee of the Association therefore tender, through his Honor the Mayor, the free use of the Coliseum for the fourth day of July next ensuing.*

The Secretary reported that he had engaged Col. J. H. Farwell as chief doorkeeper, and had placed twenty-four sub-doorkeepers under his supervision.

Mr. Davis suggested that additional doorkeepers might be needed at the chorus doors, and that the Secretary should see that such necessities be supplied.

On motion of Mr. Ballou, it was

*Voted, That Dr. Oliver Wendell Holmes be presented with complimentary tickets to all performances in the Coliseum during Jubilee week.*

The request of the Music Committee for speaking-tubes from the conductor's stand to the organist and each of the four voice parts was granted, and the Building Committee reported progress in this particular.

Professor Monroe and Mr. Philbrick, from the Public Schools, presented themselves to ask that parents of the children might attend the rehearsal assigned for the forenoon of Monday, but were informed by the Building Committee that no rehearsal could possibly be had upon that day.

On motion of Mr. Jordan, it was

*Voted, That we present Rev. S. F. Smith with tickets for each performance during Jubilee week.*

The President reported that it was almost a matter of certainty that General Grant would attend the Jubilee, arriving here on the morning of the second day. He stated, so far as he knew, the steps that had been taken to effect this result, and that such action had met the entire approval of both the State and city governments up to this time, and that two of the Governor's aids had started to wait upon the President at West Point.

The President read a letter from Mr. L. L. Crounce, the Washington correspondent of the New York Times, enclosing money for tickets to the Jubilee, whereupon, on motion of Mr. Ballou, it was

*Voted*, That the name of Mr. Crounce of the New York Times be placed upon the list of newspaper gentlemen who are to receive the courtesy of free admission.

Mr. Jordan suggested that one hundred policemen were not enough for duty at the Coliseum during Jubilee week.

The President advised that placards should be posted over the entrances, showing which sections could be reached through each door most directly; and that advertisements of such information should be inserted in the newspapers.

On motion of Mr. Ditson, seconded by Mr. Jordan, it was

*Voted*, That two tickets for the performance of the fifth day be sent to the teachers of schools whose pupils take part in the exercises of that day.

On motion of Mr. Ditson, it was

*Voted*, That the Building Committee be empowered to select and employ a suitable person to act as general Superintendent of the Coliseum during Jubilee week.

Messrs. Jordan and Davis reported interviews with Mr. Daggett on the subject of his temporary shed near the Coliseum, and a letter from him was read in which he proposed to relinquish the land immediately adjacent to the Coliseum for the sum of *One Thousand Dollars*.

On motion of Mr. Ballou, it was

*Voted*, That Mr. Davis be appointed a committee of one to settle with Mr. Daggett for the piece of land referred to in his communication at a price corresponding proportionately with the amount he paid for the whole lot.

Mr. Ballou reported that the city had kindly furnished plank sidewalks for the main streets to the Coliseum.

On motion of Mr. Ditson, it was

*Voted*, That the location and arrangement of seats for President Grant and suite be left to the decision of the Building Committee.

The vote concerning the Ball, passed at an informal meeting, was read.

At first the President objected to the idea of a Ball, on the ground that it would be derogatory to the general character of the Jubilee entertainments; but when it was stated that it would be carried on under the auspices of gentlemen of high social position in the community, he withdrew his objection.

On motion of Mr. Davis, seconded by Mr. Ditson, it was unanimously

*Voted*, That the restriction in relation to secrecy in regard to the Ball be removed, and that the Secretary be authorized to announce the affair in accordance with the programme submitted by him this evening.

On motion of Mr. Ballou, it was

*Voted*, That Mr. Jordan and the Secretary be appointed a sub-committee on the Ball, and requested to see that all persons named on the list of management thereof, or their substitutes, accept the positions assigned them, and that they are empowered to make all necessary arrangements in regard to it, subject to the approval of this committee.

Mr. Gilmore presented a contract which he made with Francis E. Faxon, A. F. Lincoln, and Thomas Richardson to canvass for the sale of season tickets in the early stages of the enterprise, and asked that some recognition of their services be made.

On motion of Mr. Ballou, it was

*Voted*, That each of the gentlemen be presented with three tickets, good for all the performances during Jubilee week.

On motion of Mr. Jordan, it was

*Voted*, That the courteous offer of the rooms in Police Station No. 10 by Superintendent James C. Tucker be accepted, with the thanks of this Committee.

Mr. Ballou read a list of city officials who had been overlooked in extending courtesies to the municipal government as follows: Superintendents of Public Lands, Streets, Paving, Lamps, Sewers, Fire Alarms, Water Works, Public Buildings, City Treasurer, Auditor, Engineer, Solicitor, Surveyor, Chief Engineer of Fire Department, Clerk of Common Council, and City Messenger

Spurr, and upon Mr. Ballou's motion, seconded by Mr. Jordan, it was

*Voted*, That each of these gentlemen receive the courtesy of two tickets, good for all the performances of the Jubilee.

Mr. Ditson reported that the East Boston Ferry Company would carry children free, and that Mr. Draper of the Metropolitan Railroad Company had agreed to have a sufficient number of cars to meet them at the Ferry and bring them to the Coliseum free of charge on the fifth day of the Jubilee

On motion of Mr. Ballou, it was

*Voted*, That the entire action of Mr. Ditson on the subject of transportation of the children meets the hearty approval of the Committee.

Mr. Wrisley brought up the subject of providing dinner for over a hundred musicians who had come to Boston for the purpose of having a rehearsal, and inquired if the action of the Secretary in authorizing Mr. Baldwin to provide dinner for them was justified.

On motion of Mr. Jordan, it was unanimously

*Voted*, That it was clearly our duty to provide the musicians who attended the grand rehearsal with dinner, and we hope they had a good one.

Upon motion of Alderman Richards, seconded by Alderman Rice, it was unanimously

*Voted*, That the President of this Association be requested to preside over all the public exercises of the Peace Jubilee in the Coliseum.

A proposition from Messrs. E. and G. G. Hook that the Executive Committee should provide twelve men to blow their Organ was, on motion of Mr. Jordan, laid on the table.

A letter from Major Edward H. Kent, commanding the Washington Gray Cavalry, N. Y. National Guard, was read. This proposed that a detachment of the corps accompanied by Generals McQuade, Morris, Tweed, and Bostley of the staff of Governor John T. Hoffman, should visit Boston and attend the Jubilee, escorting one of the Bunker Hill Flags, known as the "Pine-Tree Flag," which is their property, and also that the corps should render any service in the performance which the Committee might suggest.

The Secretary reported that he had telegraphed Lieut. W. L.

Gardner of the corps to know how large a body of men would come, but had received no response.

*Voted*, That the badges of office provided by the Secretary for the members of the Executive Committee be adopted and worn during Jubilee week.

On motion of Mr. Ditson, it was

*Voted*, That season-ticket holders be admitted to all rehearsals.

A letter written by Hon. Wm. A. Richardson, Acting Secretary of the Treasury at Washington, to his Honor the Mayor, was read. It tendered the use of the large illuminating gas-fixtured lettered "PEACE" which was used on the north front of the Treasury Building on the occasion of the Inauguration Ball.

On motion of Mr. Jordan, seconded by Mr. Ballou, it was unanimously

*Voted*, That we gratefully accept the tender by the Honorable Assistant Treasurer of the illuminating gas-fixtured, and that his Honor the Mayor be requested to return to that official the cordial thanks of this Committee.

A letter was received from the City Committee on Reception, asking for *one hundred and fifty* more tickets for invited guests, and on motion of Mr. Ballou, it was

*Voted*, That the request of the City Committee be granted.

A communication from Messrs. John I. Brown and Sons, requesting permission to supply each of the Ten Thousand members of the chorus and the orchestra with a box of "Brown's Bronchial Troches," was read, and on motion of Mr. Davis, seconded by Alderman Lewis Rice, it was

*Voted*, That the proposal of Messrs. John I. Brown and Sons be accepted with the thanks of this committee.

On motion of Mr. Wrisley, seconded by Mr. Ballou, it was

*Voted*, That tickets for all the performances during Jubilee week be sent to His Excellency the Governor, the Lieutenant-Governor, and to each member of the Executive Council.

Mr. Ballou reported that Station No. 10 contained room for twenty-one persons, and was furnished with gas, water, and good bedding.

Its disposition was left to Mr. Jordan, Chairman of Committee on Transportation.

On motion of Mr. Jordan, it was

*Voted*, That the appreciation and thanks of this committee be

presented to Mr. Carlyle Petersilea for the faithful and efficient manner in which he has discharged his duty as Pianist for the various classes and choral rehearsals at Bumstead Hall and Music Hall.

On motion of Alderman Richards, it was

*Voted*, That an officer's ticket, good for the week, be presented to each member of the Board of Aldermen.

On motion of Alderman Lewis Rice, it was

*Voted*, That Mr. Jordan be appointed a committee of one to conduct Rev. E. E. Hale to his seat upon the platform, and that the Secretary be appointed to wait upon Madam Harrison Gray Otis, and escort her to her seat.

The Secretary was instructed to have the name of Ole Bull appear prominently in the programmes throughout the Festival as a compliment to that distinguished artist.

On motion of Mr. Bardwell, seconded by Mr. Davis, it was

*Voted*, That we escort our President to the stage at the opening of the Jubilee, and remain there during the preliminary exercises and the delivery of his address, and that we assemble in the Secretary's office at half past two o'clock on Tuesday next for that purpose.

On motion of Mr. Ballou, it was

*Voted*, That holders of season tickets be admitted to the Ball on these tickets.

On motion of Mr. Jordan, it was

*Voted*, That Mr. Gilmore be instructed to add to the programme for the second day "The Star Spangled Banner" and the "Anvil Chorus," in consideration of the Presidential presence, and in obedience to universal request.

On motion of Mr. Rice (the President), seconded by Mr. Jordan, it was

*Voted*, That the inmates of the Institution for the Blind, whose greatest enjoyment is that of Music, shall be furnished with admission and seats for the performance of the Fifth day.

On motion of Mr. Davis, seconded by Mr. Jordan, it was

*Voted*, That the members of the Executive Committee meet at the St. James Hotel at half past nine o'clock Wednesday morning, for the purpose of paying their respects to PRESIDENT GRANT on his arrival in Boston.

From the records of the Music Committee :—

Mr. Henry G. Parker, Secretary of the Executive Committee, was also chosen Secretary of the Music Committee.

Mr. F. H. Underwood, Chairman of the Music Committee, expressed his conviction that as the Executive Committee incurred the heavy pecuniary responsibility of the project, they of course must be the committee of final appeal on all questions involving expense; that he regarded the nature of the service of the Music Committee to be rather advisory than peremptory, and called on Mr. Gilmore to present a brief statement of what had been accomplished thus far in the department of Music.

Mr. Gilmore alluded to his early efforts in behalf of the Jubilee; that he had once made an effort to secure the services of Mr. Barnes as Secretary to the Choral Department; that he had been fortunate in enlisting Mr. Tourjée; that he hoped the part which this committee is to take will be active, and not merely ornamental; that anything which had been done hitherto which failed to meet their approval might now be changed, and expressed himself ready to answer any leading questions which might be presented.

The committee appointed Messrs. Carl Zerrahn, Julius Eichberg, and P. S. Gilmore conductors of the Festival.

In response to a query from Mr. Mason, the Secretary stated that, by direction of the Executive Committee, he had telegraphed Johann Strauss to come to the Jubilee with his Band, but that the reply had been returned that he and the Band had been engaged for the season at St. Petersburg, and had already gone thither.

On motion of the Chairman, it was

*Voted*, That the Executive Committee be requested by the Secretary to consider the expediency of placing a curtain between the audience and the performers upon the stage, to be raised after the assembling of the chorus and at the commencement of performances. Also that the Executive Committee be recommended to provide accommodation under the seats for the hats and garments of the singers, and car-tickets for the transportation of the school children.

The Secretary reported that the Executive Committee had deemed it inexpedient to raise a curtain in the Coliseum dividing



audience and performers. Also that the recommendation for hats and garments of choristers had been considered favorably, and referred to the Building Committee.

Mr. Gilmore stated that he was unable to give at the moment the exact number of the orchestra already secured, but that Mr. Baldwin, who had all the correspondence and contracts bearing upon the engagements of musicians, would be pleased to confer with, and act upon, the advice of any sub-committee which the Music Committee might appoint.

On motion of Colonel Chickering, seconded by Mr. Henry Mason, it was

*Voted*, That a sub-committee of three, consisting of Mr. Gilmore, Mr. Eichberg, and Mr. Zerrahn, be appointed to consider the subject of the orchestra, first, in the aspect of its artistic completeness, and secondly, with reference to its economy; and that they be instructed to report at the next meeting.

Mr. Tourjée made an explanation of how matters stood in the Choral Department, whereupon Colonel T. E. Chickering moved, and it was unanimously

*Voted*, That the action of Mr. Tourjée in managing the Choral Department and in inviting solo singers for the coming Jubilee is fully indorsed and approved by us down to the present time.

Mr. Gilmore presented the programme for the entire Festival, except the children's day.

Mr. Sharland suggested that since the programme is so long, it would be well to furnish each member of the committee with a copy for consideration, and that action might be postponed until an adjourned meeting.

Colonel Chickering stated that he was chief marshal at the inauguration of Governor Hahn in New Orleans, upon which occasion Mr. Gilmore gave his monster concert, and he declared that the brilliant success of that affair justified the fullest confidence in Mr. Gilmore's plans and performances. He therefore moved that the programmes which Mr. Gilmore has studied so carefully, and prepared with so much labor, be adopted for the five days.

Mr. Barnes thought the programme well blocked out; that it would require very few changes. He hoped it would be decided upon at once, and he thought that the first note to be heard in the Jubilee should be as effective as possible.

The Chairman stated that he had a very firm conviction that the opening chorus should be "A mighty fortress is our God!"

Alderman Baldwin moved that, with the exception of the first piece presented for the first day's performance, Mr. Gilmore's entire programme for the Festival be accepted.

The Chairman suggested that it might be well to adopt the programmes in their general features, as we are satisfied with them, and so inform the public what they are, reserving discussion for single pieces, which may be changed with a view to improvement.

On motion of Mr. Eichberg, it was

*Voted*, That each number composing the programme for the first day be now considered separately.

Mr. Tourjée moved that "A strong Castle is our Lord," if Mr. Gilmore thinks best, shall go in as No. 1, upon the programme of the first day.

On motion of Mr. Sharland, seconded by Mr. Eichberg, it was

*Voted*, That the programme prepared for the first day be adopted, except that "A strong Castle is our Lord" be the first number in the first part, and Dr. Holmes's "Hymn of Peace," to the music of "Keller's American Hymn," be the first piece in the second part.

On motion of Mr. Eichberg, seconded by Mr. Zerrahn, it was

*Voted*, That instead of the Triumphant March, by an unknown author, we substitute the grand "Coronation March," from the opera of "La Prophète," by Meyerbeer.

On motion of Mr. Eichberg, it was

*Voted*, That the entire programme for the second day be adopted; leaving the privilege of adding any solos, which may appear necessary or advisable, to a sub-committee presently to be appointed to consider this subject.

On motion of Mr. Haynes, it was

*Voted*, That the programme for the third day be adopted, with the exception of the March by O——, which may be accepted if deemed judicious by the sub-committee to be appointed to consider the subject, and that the matter of solos in this day's performance be left entirely with said committee.

On motion of Mr. Eichberg, it was

*Voted*, That the programme for the fourth day be adopted, with the understanding that solos may be added by the sub-committee.

On motion of Mr. Barnes, it was

*Voted*, That a select committee, consisting of Messrs. Gilmore, Eichberg, and Zerrahn, be appointed, with power to make such changes in the programmes for the first four days of the Jubilee as may be deemed advisable, with the understanding that said committee shall execute the expressed sense of this meeting.

On motion of the Chairman, it was

*Voted*, That the Russian Hymn be sung in unison by the children on the fifth day.

On motion of the Chairman, it was

*Voted*, That the official advertisement of the programme to be promulgated by the Executive Committee has our approval.

On motion of Mr. Mason, it was

*Voted*, That Dr. J. H. Willcox be appointed organist for the chorus during the first four days.

On motion of Mr. Barnes, it was

*Voted*, That we recommend to the Advertising Committee that the names of the three conductors, Messrs. Zerrahn, Eichberg, and Gilmore, and the two organists, Messrs. Willcox and Sharland, be included in the advertisement of programmes.

On motion of Mr. Sharland, seconded by Colonel Chickering, it was

*Voted*, That the thanks of the Music Committee of the Jubilee Association be presented to the Music Committee of the Public Schools for responding to their call for children to perform on the fifth day, and that they be requested through their Chairman, Dr. Upham, to assume all responsibility in relation to the concert on that day, including the duty of seating, programme, transportation, and all necessary care for the best comfort of the children, and that this vote be transmitted through the Executive Committee.

On motion of Mr. Eichberg, it was

*Voted*, That Mr. Henry D. Simpson be appointed Librarian, with power to employ such assistants as are necessary.

On motion of Mr. Barnes, it was

*Voted*, That the cordial thanks of this committee be presented to Mr. OLE BULL for the deep interest he has manifested in this great enterprise, and also for the voluntary service he proposes to render, and that the Secretary be requested to publish this vote.

It was reported that about Ten Thousand Five Hundred seats were arranged for the chorus, and that there was room on the orchestra platform for over One Thousand musicians.

*Voted*, That it shall be the duty of the Secretary to call this committee together at any time during the Jubilee, on application of any three of its members.

On motion of Mr. Mason, seconded by Mr. Zerrahn, it was

*Voted*, That the hearty thanks of the Music Committee be presented to Mr. Henry G. Parker for the able, prompt, and faithful manner in which he has discharged the arduous duties of Secretary, and for the personal courtesy, and valuable service he has tendered to the entire committee.

The preceding "peep behind the scenes" will give the reader but a faint idea of the nature and amount of the labor performed by the various committees,—the Executive Committee especially. The entire pecuniary responsibility rested upon their shoulders, and the acts of all others connected with the Jubilee, so far as the appropriation of money was concerned, were subject to their approval. This fact the several committees fully appreciated; although they each represented an independent department, working as it were upon their own account, yet there was no clashing of interests, no "independent" course pursued by this or that one, as is often the case under similar circumstances. No! a union of hands, a union of hearts, a union of purpose prevailed throughout; harmony was the primary motive, harmony the object in view, and harmony reigned supreme from first to last, uniting the various bands in perfecting their several parts for the successful accomplishment of the one grand end.

Gentlemen of the various committees, you have proved yourselves worthy the high praise you will be sure to receive from your fellow-citizens for the able manner in which you have carried forward the wonderful work so nobly undertaken. Where in the pages

of history is recorded the accomplishment of anything like what you have now performed, looking at it in all its bearings? Where were men ever known to do as you have done,—assume a tremendous responsibility, run the risk of involving themselves in a great pecuniary loss, and all, all without the prospect or possibility of receiving the slightest substantial personal gain?

See the great building you have erected, where Fifty Thousand People can come together under one roof, and in one grand outburst of exultant joy praise God for the perpetuity of the American Union! That huge building alone, gentlemen, erected for this sole purpose, this one Festival to commemorate the restoration of Peace, has cost you the sum of “One Hundred and Twenty Thousand Dollars!” *That is Boston Patriotism!*

Look within, and see the beautiful dress in which you have arrayed the interior,—a dress for every State in the Union, combining all that is suggestive of Peace, Union, Harmony,—a dress for this one occasion only; for this you have paid over “Twelve Thousand Dollars!” *That is Boston Patriotism!*

See the column after column you have paraded before the eyes of the nation, heralding the great event through the press of the country, that all the land might know of the feast you were preparing,—a feast such as was never before offered for the enjoyment of mankind; the spreading of this information alone has cost you “Twenty-five Thousand Dollars!” *That is Boston Patriotism!*

See the musicians, a thousand instrumentalists, who from the “concord of sweet sounds” bring out the more material elements of their own support; see them already pouring into Boston from all the large cities, to form the greatest Band ever before united, and all

at your expense! Here they are at your command; and here is all the music, written, printed, imported,—the work of many hands for many months; and there is the great Organ, and everything connected with the musical department,—which department you desired should be complete in every particular,—ay, even if it cost you a “Hundred Thousand Dollars!” *That is Boston Patriotism!*

Yes, gentlemen of Boston, you have not only taken a step far in advance of anything that has been hitherto attempted for the development of art, but you have proved that the men of Boston have the brain, the courage, the ability, the enterprise, to plant the flag of national harmony upon the highest hill of human progress; and the proud city which boasts of such men need not consider itself satirized when called by “outside barbarians” “THE HUB OF THE UNIVERSE.”

But while you, gentlemen of Boston, have undertaken the great work of carrying out the National Peace Jubilee, and may now consider your labors in preparing for the grand *fête* as completed, look abroad and see the thousands of musical people on their way hither from all parts of the country! See them coming to form the grandest chorus ever heard upon earth, moved by one patriotic impulse,—to sing the song of Peace! But that which invests every member of this grand army of vocalists with a glory that can never be dimmed is the fact that they not only give to the great occasion their time and services *free*, but that they all pay their own expenses,—even though some of them come a thousand miles. The privilege of joining the national chorus is the only “compensation” they receive. Neither the Jubilee Association nor the city of Boston are called upon for a dollar towards defraying this expense. All honor

to such noble men and women. The nation may well be proud of them.

What land can point to such an exhibition of generous feeling, such a free and costly offering of the time and talents of ten thousand of its people? It is not to be wondered at that the eyes of the world are fixed upon America to-day as the model nation; for whatever gives promise of elevating the social or intellectual standard of mankind, or of leading to the better condition and more perfect happiness of the human race, the American people are not only ready to adopt, but to adopt enthusiastically; and with this feeling the "immortal ten thousand" are now coming forward to unveil a new world of harmony, and strike a grander musical chord than has ever yet charmed the human ear.

The chorus were very busily engaged the last few days preceding the Festival. The Boston section of over three thousand singers had already held several rehearsals at the Music Hall. The unity and precision with which they sung, and the marvellous effects produced by so many voices, gave promise that the grand volume of song of the ten thousand would be almost sublime. A second division of nearly three thousand, composed of societies from the neighboring cities, also came together for a few rehearsals at the Music Hall, and proved that they were fully equal to division number one in rendering all the grand choruses to be produced. In a word, all the members of the chorus gave their hearts to the cause; with them it was a labor of love; they were now ready to enter the great "Ark" and prove to all the world that the highest point of perfection in concord ever attained by human voices was when the American people joined in singing the song of Peace around the old hearthstone of Liberty

with their hearts newly attuned to "the music of the UNION."

Monday, June 14th,—the day preceding the Festival,—was crowded with work for all; and the Projector, who had previously been "interviewed" as no mortal man ever was before, found upon this day that it was utterly impossible for him to furnish the information sought by the many strangers who honored him with a call.

Entering the Coliseum about eleven o'clock, all was commotion; finishing touches were being rapidly given to everything; carpenters were putting in the last rows of seats; upholsterers were busy displaying to the best advantage their beautiful designs; the great organ was being tuned, and an occasional peal rumbled through the great building; the electricians were connecting their instruments with the wires, some to strike the bells of the city, others to cause the cannon to speak at the right moment, and others still to flash to the uttermost parts of the land the "music" of the Peace Jubilee; in fact, the interior of the building was humming with sounds of industry and besieged with a crowd of "privileged" visitors. No sooner did Mr. Gilmore enter than he was surrounded by a little group, anxious to learn all of interest to the public; finding they were mostly strangers, and some of them gentlemen of the press who had come to the Festival to report proceedings, he devoted himself for some time to obtaining such information as they desired. They first wished to know all about the building. "Well, gentlemen, here is Mr. Sears, the builder,—the 'champion' builder; he will give you all the particulars. Mr. Sears, will you be kind enough to give these gentlemen of the press some statistics about your great work?"





1. The first group of people who are likely to be affected by the proposed project are the local residents who live in the vicinity of the project site. These residents may be affected by the project in a number of ways, including increased traffic, noise, and air pollution. The project may also affect the local economy by creating jobs and increasing the demand for goods and services. The project may also affect the local environment by increasing the demand for water and electricity, and by increasing the risk of flooding and other natural disasters.

1. The first group of respondents (n = 10) was composed of students who had completed the course and were currently employed in a position related to their field of study.

...to find out if the  
...to the interview."  
...to find out if the  
...to find out if the  
...to find out if the

[illegible]



Government Bank Building in London

VIEW OF SUBSIDIARY RESIDENCES FOR THE NATIONAL PRISON SOCIETY.



"I am just as busy as I can be, and have more than I can attend to at present," said Mr. Sears. "There is Mr. James, who furnished all the material, talking to Mr. Holden of the Journal: he can give you all the facts and figures."

"All right, Mr. Sears; don't let us interrupt you. This way, gentlemen; we will hear what Mr. James has to say."

"Mr. James, if not intruding upon you, these gentlemen would like to know something about the amount of material, and so on, which you have furnished for the Coliseum?"

"I have given all the facts concerning it to this gentleman,—my friend Mr. Holden, of the Boston Journal, gentlemen," said Mr. James; "he may give you the information you require."

"Certainly, certainly, gentlemen," said Mr. Holden, pulling out half a dozen long strips; "here is a proof, just as it will appear in the Journal to-morrow. It contains all the particulars."

The following is the article as printed:—

#### THE COLISEUM.

The mammoth structure which has so quickly risen on St. James Park for the uses of the Peace Jubilee—the Coliseum, as it has aptly been called by common acceptance—has, as it has approached completion, proved to be more and more an object of interest and curiosity on the part of both citizens and strangers. Hundreds, and upon the pleasant days thousands, of people have wended their way through Boylston Street, or other of the convenient approaches to the spot to scan the wonder which has now assumed its perfected and proper shape. Although something like a marvel has been performed in the way of rapid construction, yet nothing has been sacrificed which can in any way contribute to the stability and strength of the edifice and to the consequent safety of those who may be assembled within its walls. It is no mere shed-like structure, thrown together in a hurry and at haphazard, but a secure and substantial building,

complete in all its parts, planned and constructed in accordance with the best known principles of architecture. The builders have accomplished their task by multiplying their working forces to as full an extent as might be employed to advantage, or be necessary to a full performance of their contract within the specified time. Energy and perseverance, united to skill, have brought to pass what old and experienced builders even were led to think an impossibility, and this, too, with much work in addition to what was originally contemplated. After the plans and specifications had been pronounced sufficient and thoroughly safe by experienced architects, engineers, and mechanics, some of whom even thought that reductions might be made without detriment in some departments, the Building Committee added to the strength in every possible way to make assurance doubly sure. While there are but few Bostonians who have not seen the Coliseum in some state of its construction, and who are not informed as to its general dimensions, there are comparatively very few who have opportunities to form any correct idea of its details. A description of the building, then, will be interesting to our city readers as well as to those present from a distance attending the Jubilee.

#### THE ORIGINATORS AND BUILDERS.

When publicity was first given to Mr. Gilmore's noble scheme through the columns of *The Journal*, in January last, an account was given of what it was proposed the Coliseum should be, and the original plans, devised by Mr. Francis Allen, the architect, were soon after exhibited in Ditson & Co.'s window. Since that time the plans have been somewhat improved, although the general dimensions remain the same. No longer ago than the 13th of March the Building Committee, consisting of Messrs. M. M. Ballou, George H. Davis, and Lewis Rice, was chosen, Mr. Eben D. Jordan being at the same time chosen Treasurer. With these gentlemen resolution means action, and without waiting for any red-tape formalities the matter was entered upon with real earnestness. Suitable time was taken for a thorough examination of the plans, etc., and a slight delay beyond this ensued for reasons well known to our readers. St. James Park having been finally selected as the site, building operations were at once commenced. The building contract was awarded to Messrs. Judah Sears and Son, and that for furnishing the lumber to Messrs. George B. James & Co., Mr. John R. Hall, the well-known architect, being selected to act as immediate superintendent. To

the skill and promptness of these gentlemen, and to the ease and facility with which the Building Committee caused matters to move along, one or more being upon the ground nearly all the time, the marvellous progress is attributable. It was evident enough from the first that all were the right men in the right places. The builders, Messrs. Judah Sears and Son, have had extensive experience in the erection of large structures, and were consequently "at home" in a vast undertaking of this kind. The work was not actually begun until the 29th of March, and it was not until some days later that it was fairly under way.

#### THE LOCATION.

The Coliseum is generally spoken of as standing upon St. James Park, but in point of fact it overruns the park considerably, the bounds of the park extending only three hundred and fifty feet. The building encroaches upon Dartmouth Street, St. James Avenue, and also upon Huntington Avenue, which starts from Boylston Street at Clarendon Street, and runs southwesterly, parallel with the Boston and Providence Railroad. The structure is five hundred feet in length, and three hundred feet in width, and runs nearly north and south, the front being nearest to Boylston Street, with the gallery designed for the choir and musicians at the end nearest the railroads. The vicinity is a part of "new Boston" filled in upon the marshes which formerly stretched from the western edges of the Common to the borders of Charles River, and redeemed altogether from those narrow and crooked ways which characterized the settlements of the original Bostonians. This newness, it must be confessed, gives rather a barren and gravelly aspect to the immediate surroundings of the place, and is the only feature that detracts from the general completeness and attractiveness of the festival scene. Those ubiquitous venders of "notions," whose frail edifices always serve to give liveliness if not finish and beauty to the marginal domains of our muster-fields and county fairs *et id omne genus*, have promptly come to the rescue, however, and have, in their fashion, bivouacked upon the borders of the adjacent streets, and produced with surprising suddenness quite a village of wooden shops and "bazaars," the fronts of which are plentifully bespread with sign-painter's letters announcing the special merchandise for sale within. The city authorities have handsomely done their part in giving brilliancy to the scene in the night-time by the erection of thirty large street lamps in the immediate vicinity. Our South End citizens find themselves practically nearer to the

spot than they have been heretofore by the erection of a bridge at Dartmouth Street, spanning both the Providence and the Albany railroads. This bridge has been constructed by Ross and Lord of Ipswich, under the direction of the city authorities, and is about two hundred and fifty feet in length and forty-four in width. It is built in the truss style, and the foot-walks, when completed, will be roofed. Four weeks have been occupied in its construction.

An extra horse-railroad track has been laid in Boylston Street, and during the Jubilee the cars will run between Washington and Tremont Street and Clarendon Street (the nearest point to the Coliseum and but half a block from it) at very frequent intervals. The cars bear a sign indicating their destination.

#### CONSTRUCTION.

The whole building is of wood, and is, as already stated, five hundred feet long by three hundred wide. The upright walls are thirty-six feet in height, and the apex of the roof is one hundred feet from the ground, or sixty-four feet higher than the side walls. A lean-to roof, extending in from the sides seventy-five feet, is joined to a truss roof, which spans the intermediate space of one hundred and fifty feet. The lean-to roof covers the gallery at the sides, and in part, of course, at the ends. The construction of the roof with its supports is of such a nature that if the galleries and the roof above them were to be taken away, the central or trussed section would stand firm as before, and *vice versa*. The outside sections, in fact, were put up first, and the trussed roof raised afterward. Nevertheless, the manner in which the different parts are bound together adds vast strength to the whole. The inclination of the lean-to roof is two and a half inches to the foot. At its point of junction with the trussed roof is a clear story formed of movable glass windows five feet high, intended for the admission of air as well as of light. Above this the trussed roof rises at an inclination of five and a half inches to the foot nearly to the top, where it meets a monitor ventilator, which runs the whole length of the building, twenty feet wide and six feet high, the inclination of its roof being the same as that of the roof below, viz. five and a half inches to the foot. The sides of this ventilator has been filled in with slats of wood. The trussed roof is a novelty in its way, and from its peculiar construction great strength and stability is obtained. The span of one hundred and fifty feet is overcome by a combination of three trusses, forming one grand truss. There are nineteen of these trusses,



each of which is upheld by four massive posts, or pillars, of Southern pine, twelve inches by fourteen in dimensions their entire length. These seventy-six posts are probably as fine specimens of timber as were ever got out in America, and they have attracted no little attention from builders and others who are most competent to judge of such matters. They rise to a height of fifty-four feet above the sills. The trusses are confined to the top of the posts by massive iron bolts, and natural hackmatack knees, such as are used in the building of ships. In each truss are six one-and-a-fourth-inch bolts eight feet long, and about sixty-six bolts of seven-eighth inch iron, from thirteen inches to two and a half feet long. Four of these bolts are in each of the knees. Longitudinally, there is also a continuous line of truss-work on either side of the central trussed portion, tying the whole together. Over the intermediate posts truss-work also extends, parallel with the longitudinal trusses already described, the entire length of the building. In a word, there appears to the beholder an interminable network of supports and braces, posts and rafters.

The lean-to roofs are supported by posts placed at intervals of every twenty-five feet longitudinally, and eighteen feet transversely, and in the walls there are twenty-one main supports upon each side, and twelve at each end. The posts supporting the lean-to roof are bolstered. The posts at the sides are framed and secured to rafters in the lean-to roof by means of knees and bolts, and to the large posts supporting the centre or truss roof; these rafters are supported in like manner by knees and bolts. By these means a system of continuous ties is made from wall to wall.

The foundations are believed to be better and more stable than could be obtained by driving piles. Each of the large posts rests on a platform eight feet square and eighteen inches thick, formed of planks four inches in thickness. The other posts rest on platforms four feet square and fifteen inches thick. At the foot of the large posts are oak "steps" six feet in length and four inches in thickness, and at the foot of the lesser posts are "steps" four feet long and of the same thickness.

The raising of the mammoth trusses was a work of no little magnitude. Two were raised each day except on one day, when three were put in place. Twenty-five men, two horses, and six capstans were required to raise each one.

All the flooring, both below and in the galleries, is of plank, bridged and cross-bridged.

In the course of the work more than three hundred thousand feet of timber in the way of supports, braces, ties, etc., and a vast quantity of bolts and other iron-work, have been added to what was originally contemplated. The aggregate of lumber to be used in the structure has been two million five hundred thousand feet.

The iron-work, exclusive of nails, will count up to at least ten and a half tons, and has been supplied by the well-known establishment of Moseley and Hodgman, who also furnish the anvils for the "Anvil Chorus." About eighteen thousand lights of glass are enumerated in the windows, the major portion being of ten  $\times$  fourteen size.

The lighting and ventilating arrangements are ample. In the ground story are fifty-six double, or one hundred and twelve single windows, with twenty-four lights each of nine  $\times$  twelve glass. Above these and opening on the balcony promenade are sixty-eight double, or one hundred and thirty-six single windows, of the same dimensions. In the gable ends are sixteen additional double, or thirty-two single, windows, of the same size. Two spacious circular windows of ten feet diameter are placed at each end, in the gable. In the lean-to roof are twenty skylights, each six feet by twelve. In the clear story, rising from the lean-to roof, as elsewhere described, is a continuous line of glass five feet high.

The roof, which comprises an area of one hundred and seventy thousand five hundred square feet, is covered with tarred felting and cement; thirty tons of felt and twenty tons of cement have been used. This material is manufactured by J. C. Story & Co., and applied by the American Roofing Company. The roof has also been battened.

The painting of the exterior has been done under a contract with Francis Richards, the practical superintendence of the same having been placed in the hands of William H. Emerson. About seven thousand five hundred pounds of mixed paint has been used, requiring in the laying on a total of two hundred days' work. The ground color is that of sandstone, offset in the painting of the trimmings of the building with a dark brownstone shade. The glass of the windows in the clear story of the roof and of the skylights, etc. has been "flocked" with paint on the sides of the building exposed to the sun, giving to the interior a subdued light,—the effect being the same as if ground glass were used.

## THE INTERIOR OF THE BUILDING.

The accommodations are divided into a parquet and four galleries, or balconies, the balconies extending around all four sides of the building. The parquet occupies only the space between the galleries, and there are to be no seats under the balconies. The north, or front balcony is one hundred and twenty-five feet deep, and runs down to the floor of the parquet at an inclination of five inches in every twenty-nine inches. The side balconies are seventy-five feet deep, and have the same inclination, their fronts being ten feet from the parquet floor. The south balcony is two hundred feet deep. The space devoted to the orchestra is one hundred feet deep and one hundred and fifteen feet wide, and is raised at the front two feet and nine inches above the parquet floor, its inclination being one half an inch to the foot. From three sides of the orchestra the chorus seats rise at the same inclination as those in the other balconies, or five inches in every twenty-nine inches. The grand chorus organ is placed at the rear of the chorus. Three stairways twelve feet wide lead up into the orchestra and the chorus balcony. Something over two fifths of the whole building is devoted to the chorus and the orchestra, the chorus seats extending in the side balconies beyond the front line of the orchestra.

Along the sides of the parquet, which is one hundred and fifty feet in length, and under the balconies to a depth of thirty-six feet, are lobbies, or standing-places. The floor in the rear part of these lobbies is thirteen inches higher than it is at the front. In the rear of the seats in the balconies is a promenade eleven feet wide, extending around the inside of the whole building, sixteen hundred feet, or ninety-three yards and one foot in excess of a quarter of a mile. Midway between the front and rear of the side balconies, and extending through the north balcony and chorus seats also, is another promenade, or perhaps more properly speaking, an aisle, six feet in width. Stairways, three on each side, enter this centre aisle from the corridors below. There are no stairways leading down the front of the balconies into the parquet, but communication between the two parts of the house is ample, by means of the stairways above referred to and others leading up from each of the entrances.

There are twelve arched doorways, twenty-four feet in width, three on each side, and three at each end, with ample corridors and aisle room in all desired directions. Under the north or front balcony is a passage-way leading to the parquet, twenty-four feet wide and twelve feet high, and communicating with all three

entrances at that end. The parquet is divided into six lettered sections, A, B, C, D, E, and F. In the balconies are twelve lettered sections, G, H, J, K, L, M, N, O, P, R, S, and T, and eighteen numbered sections, beginning at the southeasterly corner of the auditorium and running around consecutively in the rear of the lettered sections. Only sections 1 and 18 (nearest the stage on opposite sides) extend to the front of the balcony. The chorus balconies are divided into twenty-six sections.

Section 1 is at the inner corner, near the orchestra, and Section 2 upon the outer corner, in rear of No. 1. Section 3 is next south of No. 1, and No. 4 next south of No. 2. The outer range of sections are numbered 2, 4, 6, 8, 9, 10, 11, 13, 15, 17, 19, 20, 21, 23, and 25, the inner range comprising 1, 3, 5, 7, 12, 14, 16, 18, 22, 24, and 26. The Soprani will occupy Sections 1, 2, 3, 4, 5, 6, and 8; the Tenori Sections 7, 9, 10, 11, 12, and 13; the Bassi Sections 14, 15, 16, 17, 18, 19, and 20; and the Alti Sections 21, 22, 23, 24, 25, and 26. This brings the Soprani into the east balcony, the Alti into the opposite, or west balcony, and the Tenori and Bassi into the south balcony, the former upon the east and the latter upon the west.

As has often been stated, the building will contain between forty and fifty thousand persons.

Under the rear part of the balconies there are a number of apartments which will be used as committee-rooms, reception-rooms, and refreshment-rooms, there being also one apartment specially assigned to the representatives of the press, and another to the firemen and their apparatus. The apartment at the northeast front corner of the building, one hundred and twenty-five feet by forty-eight, is applied to the uses of the Executive Committee. Adjoining this is the office of Henry G. Parker, Secretary of the Association.

Next across the St. James Street passage-way, as it is frequently called, on the east side of the building, is the reporters' room or the head-quarters of the press. Beyond these, and separated by the two other east side passage-ways, are a refreshment-room seventy-five by thirty-seven feet, and the apartment, or reception-room, one hundred and twenty-five feet by forty-eight, of the lady singers of the chorus. Near the third entrance of this side of the building is the office of Mr. Tourjée, Superintendent of the chorus.

Two spacious rooms are located at the immediate front of the building, beneath the balcony, one on each side of the front or grand entrance. These are designed for the use of the bands

forming part of the orchestra. At the northwest front corner is an apartment, corresponding in size to that occupied by the Executive Committee, which is fitted up as a reception-parlor for distinguished guests. The west side apartments are separated as the east side by corresponding passage-ways of entrance and egress, twenty-five feet wide each. Across the first passage-way from the reception-parlor is a refreshment-room about half the dimensions of the reporters' room, and separated by a partition only from the firemen's apartment and engine-room, which is of similar dimensions. Another passage-way next intervenes, and beyond is a refreshment-room; and beyond the third passage-way, and making the southwest corner, is the reception-room of the gentlemen of the chorus, which is one hundred and twenty-five feet by forty-eight. At the rear end of the building, behind and underneath the ascending slope of the orchestral seats, are two apartments, separated by the rear entrance-way of the building, and used, that on the right of the entrance as the ladies' anteroom, and that on the left as the gentlemen's anteroom. This enumeration does not include a number of smaller apartments and closets, the four ticket-offices (two of which are at the front and one at each side of the building, near the northerly end), nor the spaces allotted to venders of librettos, opera-glasses, and the like. The several refreshment-rooms have been leased to Mr. Frank E. Jones, with whom the Executive Committee have made arrangements for supplying refreshments to members of the chorus at reasonable prices.

There are three entrance doors at the south or lower end of the building, numbered 2, 3, and 4, — that at the west side of the building nearest the lower end being No. 1, and that on the east side, toward the same end, being No. 5. These entrances are exclusively for the use of the orchestra and chorus. The notation of the doors of the entire building continues in the same order up to the east side, across the front and down the west side as far as the point of beginning.

The central portion of the interior is known as the parquet. Its boundaries are the stage front, the verge of the rear balcony and the line of columns extending along the verge of the side balconies. It comprises an area of one hundred and seventy-five feet by one hundred and fifty, or about three fifths of an acre. It is smoothly floored with clear spruce boards and will be admirably suited to the gliding evolutions of the dancers, should it be deemed desirable at any time to have a grand Coliseum ball. Movable settees are placed upon this floor at present for the seat-

ing of five thousand of the patrons of the Jubilee. At the central front of the stage is the stand for the conductor of the musical performances of the occasion. To facilitate the communicating of orders from the conductors to the different divisions of the chorus, speaking-tubes, with whistles attached, extend from the conductor's stand. There are five of these tubes, one extending to each of the four departments of the chorus, and a fifth to the organist's post. In each department of the chorus there is a person to receive the conductor's orders, and to communicate them either directly to their respective charges, or through the marshals.

Space is taken for the hundred anvils, which are a *striking* feature of the orchestral performance, at the sides of the stage, or south balcony. Apertures are made in the floor, one hundred in number, through each of which a block is passed, resting upon the solid ground beneath. Upon these blocks the anvils are placed, and thus clear metallic vibrations of sound are insured.

Comparatively little has been done in the way of painting or coloring the wood-work of the interior. The more conspicuous surfaces have, however, been toned by the application of neutral tint, a wash rather than a paint. The faciers of the side balconies at their intersections with the end balconies, and the faciers of the grand entrances to the orchestral platform, as well as the faces of the four rows of lofty pillars already described, have all been subjected to this cosmetic application.

#### ILLUMINATION.

Ample means for the production of artificial light are provided in every part of the building, and the immense auditorium when lighted up for an evening entertainment must be a scene of surpassing brilliancy. The gas company have laid an eight-inch main from in front of the Massachusetts Institute of Technology, in Boylston Street, through Huntington Avenue, entering the Coliseum from the front. Messrs. Bliss and Perkins, contractors for the work, have put in twenty-five thousand feet of pipe (upward of four miles). There are two thousand four hundred burners, and about fourteen thousand cubic feet of gas will be consumed each hour. The amount to be consumed in a single evening will exceed the amount burned by some of the smaller cities in Massachusetts in a whole night. There are thirty-six clusters of four stars each through the centre, each star containing six burners, and four of eight stars each directly over the orchestra,

designed to throw ample light upon the music-sheets of the orchestral performers. On the face of the balconies there are forty clusters of two stars each, and above the balconies there are two hundred and forty burners. There are also about six hundred lights under the galleries, and one star of six burners at each entrance. By the above arrangement there are four different rows of gas clusters over the parquet, or between the side balconies, the clusters being twenty-five feet apart, longitudinally. Each cluster of burners is, in effect, a chandelier ten feet in circumference, and this, it is believed, will give abundant light. A person sitting in any part of the auditorium can command sight, at a single glance, of eighteen hundred and twenty-four jets of flame, when the whole are lighted. Five meters are used in measuring the gas, — two being three hundred light meters, one two hundred and fifty light, one two hundred light, and one one hundred light. The various reception-rooms, anterooms, etc. are well lighted with pennants of two burners each, in number according to the size of each room respectively.

#### WATER SUPPLY.

An abundant supply of Cochituate water is introduced by a main of six inches' interior diameter, extending across the entire width of the building. A large amount of plumbing has been put up in connection with this, by which water is conveyed to the several refreshment and other rooms. Forty-eight water-closets, twenty-four at each end of the building, under the balconies, have been provided, and twelve iron sinks for washing, as well as other conveniences. A handsome marble slab, with two basins and silver-plated fixtures, has been furnished gratuitously for the reception-parlor by the contractors for the plumbing work, Messrs. William Mills & Co., of No. 30 Congress Street. Over two thousand feet of supply and waste pipe have been used in this way. The apparatus includes several ingenious contrivances to regulate the supply of water, and prevent waste. The builders express themselves under great obligations to Mr. E. R. Jones of the Water Board, in affording every facility for the proper arrangement of this department of the establishment.

#### FIRE DEPARTMENT.

The danger of fire is one which is necessarily to be apprehended in an immense wooden structure like the Coliseum, and it is pleasant to be able to say that ample provision has been made to meet the requirements of so unfortunate a contingency.

A hydrant has been placed in the centre of the building, from which hose may be laid to any part of the interior. One of the city steam fire-engines, the "Cataract No. 10," has been located in one of the apartments, and twelve experienced firemen have been detailed to operate it in case of need. They have been authorized to assume the name of the Coliseum Fire Department, and a sign lettered accordingly has been placed above the door of the room they occupy on the Dartmouth Street side. This apartment is divided into the engine-room, the stable-room (in which three horses are placed), and the sleeping-room of the men. They have two hose-carriages, one located in the engine-room and the other at the north end of the Coliseum. These carry sixteen hundred feet of hose, which may readily be run off in any direction, as the main passage-ways are all wide enough to be traversed by the carriages. Fifty patent fire-extinguishers have also been procured, twenty-five of which are placed in the fireman's apartment, and the others elsewhere in the building. A fire-alarm box, numbered seventy-eight, has been fixed upon the northeast corner of the building, by means of which a prompt rally of the Fire Department of the whole city may be insured. In addition to their regular duties the Coliseum firemen are authorized to act as special policemen. Their roll is as follows: Engineer, Gilman Tyng; Captain of Hose, Calvin C. Wilson; Second Foreman, James S. Young; members, Walter H. Sturtevant, Erastus E. Jeffrey, Andrew S. Fisher, James M. Huggins, Charles C. Clark, William B. Richards, Thomas Nanrey, William H. Scribner, Thomas E. Porter.

#### DECORATION OF THE COLISEUM.

The committee in whose hands was placed the decoration of the Coliseum for the Peace Jubilee have adopted some beautiful designs submitted by Mr. L. Hollis, the artist, and Mr. C. W. Roeth, the celebrated decorator. The plan includes a very general adornment of the interior of the vast structure in a manner which elaborately yet chastely and elegantly typifies the glorious objects of the great festival of song, — the celebration of Peace. National emblems, and symbols of music and harmony in keeping with the character of the occasion, are introduced and blended with the emblems of Peace. Taken in connection with our detailed description above, we hope the following sketch of this elaborate work will be intelligible, although it will be impossible to give an adequate idea of the beautiful effects which are produced.



We will begin with the north end of the building. Upon the inside, above the balcony and in rear of the grand promenade, there is a device extending across, three hundred feet from side to side. In the centre, between two windows, is a colossal figure of the Angel of Peace, thirteen feet in height, bearing an olive-branch. In the background teeming harvest-fields betoken the return of plenty and the peaceful pursuits of husbandry, while in the foreground, at the feet of the figure, the torch of war lies extinguished and the implements of discord and warlike strife are broken and scattered. Upon either side, between other windows, is a panel with arabesque ornaments, and rising above are three graceful arches surrounded with elaborate scroll-work and surmounted by a large arch, upon the face of which the following motto is displayed, —

**PEACE ON EARTH; GOOD-WILL TOWARD MEN.**

The prevailing colors about these arches are gray, gold, and pink. Upon the right and left of the main arch are circular-headed panels, each bearing a medallion ten feet in circumference. Upon one of these medallions the coat of arms of the Commonwealth of Massachusetts is placed, and upon the other the seal of the city of Boston, each being surrounded by elaborate ornamental work. The remaining parts of the device to the side of the walls are finished in lined panels and corners.

At the opposite end of the building, over the orchestra and chorus seats, there is a very beautiful and extensive design. The grand chorus organ, which has been constructed by the Messrs. Hook, is placed in the centre in rear of the singers, and above it, at a distance of twenty-five feet from the rear wall, is a grand arch of fifty feet span. This arch has a rich ornamental border of gray, blue, and red, and in the centre, upon a medallion six feet in diameter, is the representation of a white dove bearing in its beak the olive-branch of peace. Upon each side, in the spandrels of the arch, is the floating figure of an angel in monochrome. These two figures are colossal (eighteen feet), and between and above their heads, as if the words had been uttered in their song, is the inscription, —

**GLORY TO GOD  
IN THE HIGHEST; PEACE  
ON EARTH, GOOD-WILL  
TOWARD MEN.**

Upon either side of the main arch is another arch of the same span — fifty feet — bordered with the same richness of design as

the one already described. In the spandrels of these arches, upon a clouded background, are two colossal floating figures of Angels, each holding a scroll, upon which is inscribed the word "Peace."

Upon each of the two columns supporting the arch, already described as the grand arch of fifty feet span, beside and above the organ, a trophy is placed, — an oval medallion surmounted by a lyre, the two being nine feet in height. One of these medallions has the name and portrait of Mozart, and the other the name and portrait of Rossini. Medallions of a similar character are placed upon the two columns at the immediate front of the orchestra, containing portraits of Handel and Haydn. Upon the columns standing at the verge of the north balcony are similar portraits of Beethoven and Mendelssohn, and on the two columns farthest north, those of Balfe and Schubert. In each case these portraits are surrounded and artistically supported by the flags of the respective countries which gave these eminent composers birth.

Upon the rear wall, about equidistant between the organ and the line of the side balconies, are two medallions ten feet in diameter, — of the same size as those at the opposite end of the building. Upon the medallion on the left side is a figure of David playing the harp, and upon that on the right side is a figure of St. Cecilia seated at the organ. The medallions are surrounded with scroll-work and surmounted by a tablet. On each side of the medallions, and between the windows, are lined panels and centre ornaments, and there are corresponding panels in rear of the organ.

Upon the sides, on a line with the front of the east and west balconies, the decorations are carried the whole length of the building. There are nineteen large trusses supporting the entire roof. Upon a line with the one farthest south are the arches already described as extending across the central part of the building, above the chorus seats. Upon the outer columns of the remaining sections of truss-work, or, in other words, upon the line of columns coincident with the front of the side balconies, are trophies, each bearing in rich colors upon a banneret the coat of arms of one of the States, with national emblems and flags displayed on either side. Thirty-six of the States — eighteen on each side — are thus given a place, while Massachusetts, the thirty-seventh, occupies a place upon the northern wall, as elsewhere described. On the west balcony front, beginning at the south, the order is as follows: Kansas, Alabama, Iowa, Illinois, Utah, Rhode Island, Minnesota, South Carolina, Tennessee, New

York, Kentucky, Maine, California, Maryland, Oregon, Mississippi, Missouri, Ohio. On the east balcony front, beginning at the south again, the following order is observed: Idaho, Vermont, Texas, Georgia, North Carolina, Indiana, Arkansas, Michigan, Florida, New Hampshire, Louisiana, Virginia, Delaware, Connecticut, Pennsylvania, New Jersey, Wisconsin, Nebraska. It will be seen that no partiality is shown in respect to conspicuousness of position, the succession having occurred quite fortuitously, as the bannerets and trophies were fastened to the columns one by one as they were completed by the diligent artist and seamstresses.

Extending along the same line of columns on each side, is a series of arches, each of twenty-five feet span from column. These are frescoed with a pearl-gray tint, and are bordered with a margin fourteen inches wide of blue, gold color, and crimson. Upon the balcony fronts each division of twenty-five feet forms an arabesque design on a ground of pearl gray, with a border top and bottom, and a valance of blue and gold. The top rail of the balcony front is covered with crimson. Upon the balcony fronts, each division of twenty-five feet forms an arabesque design on a ground of pearl gray, with a border top and bottom, and a valance of blue and gold. The top rail of the balcony front is covered with crimson velvet.

The framework within and above the side balconies is such that each of these sections of twenty-five feet forms, in connection with the receding canopy corresponding to the curve of the twenty-five-foot arch, a sort of alcove, the effect of which, when seen from the opposite balcony or the promenade below, is admirable. These canopies are formed in wide stripes of alternate white and blue, while every twenty-five-foot division is indicated by a stripe of red.

Along the central double line of columns extending from end to end of the interior is seen a wilderness of flags and standards, including one or more of every nation of the globe. These are arranged on staffs in the form of trophies, and the combined effect is brilliant in the extreme. Pendent upon the four rows of central columns are series of festoons of the national colors, and of a wide fabric which curve gracefully upward among the framework of the roof. Mr. Roeth has employed a large number of hands, both at the Coliseum and at his well-known furniture and upholstery rooms, on West Street, in fashioning and putting together the materials to be used in the interior decorations. The *tout ensemble* speaks the highest praise of the taste and skill called

forth in his own special department, and of the genius and ability of Mr. Hollis, the artist and painter.

The fresco work, of which brief mention has been made, comports with the prevailing excellence everywhere visible, and has been performed by Mr. W. S. Brazier.

#### HEADQUARTERS OF THE PRESS.

A spacious apartment, thirty-seven feet by one hundred, located on the easterly side of the building, contiguous to the St. James Street entrance, has been fitted up for the accommodation of the gentlemen of the press. The apartment is provided with one hundred and eighty feet length of tables, and is gayly and festively decorated with bunting and pictures. The bunting is arranged in a canopy style, and serves an excellent purpose in the place of a ceiling, in relieving the eye from the roughness of the timber-work and flooring of the balcony overhead. Red, white, and blue are the appropriate colors used in this adornment. The pictures are hung at becoming intervals along the walls, and are with few exceptions reproductions in water-colors of the countenances of renowned musical composers. . . . The portraits are those of Meyerbeer, Weber, Beethoven, Bach, Mendelssohn, Haydn, and Mozart. A number of engravings are also put up. A bust of him who wrote his name in his own epitaph as "B. Franklin, printer," is given a conspicuous position in the room, and over it is placed the motto "*Eripuit cælo fulmen, sceptrum que tyrannis.*"

In one corner of the apartment an office is partitioned off to be used as a registry of members of the press, and occupied by the Superintendent of this department of the Jubilee, Mr. S. R. Niles, a gentleman well known to the general newspaper fraternity. A commodious dressing-room, provided with all desirable conveniences, is located at the lower end of the room. At the opposite end a counter is built, behind which the operators of the Western Union Telegraph Company find ample facilities, and of course will find incessant opportunity to ply their nimble fingers. Electric wires will thrill and patriotic hearts will respond, in every part of the broad land, to the announcements made from this point respecting the initiation and progress of this grand celebration of the return of national Peace and Union.

An aperture is made through partition behind the counter and opens upon the public passage-way before mentioned. The familiar signboard of the Telegraph Company, nailed upon the outside, indicates to the visitor that, no matter how many weary miles ex-

tend between him and the friends and interests he has left behind, by the mystic virtue that lies in greenbacks he shall be restored to instant communication, — that Jove's steeds shall be harnessed to carry his message of love or dictum of business. The telegraphic arrangements are under the superintendence of Colonel Charles F. Wood of this city. The apparatus includes seven wires and the same number of instruments.

In reasonable anticipation that an unusual number of brilliant contributions to the press will find origin here, Messrs. Bliss and Perkins have made arrangements in accordance with the "fitness of things." A flood of artificial light is to be poured down upon the diligent chirographers, both those who use the inky and those who use the electric fluid. The vicinity of the reporters' tables will be lighted by six stars, similar to those already described, and nine brackets will be placed over the tables of the telegraph operators. The dressing-room is provided with one star and one bracket.

Postmaster Burt has made arrangements to extend every facility in the postal line. Letters and papers will be delivered hourly at the headquarters of the press in the Coliseum if so addressed. Boxes will be so arranged that both the press and the public can mail their letters at the building, whence they will be collected every hour from nine A. M. to eight P. M.

#### THE RECEPTION PARLOR.

The apartment at the northwest corner of the Coliseum, already referred to as the reception parlor for distinguished guests, has been elegantly fitted up for the uses designed. The walls have been tinted and panelled in fresco, and by the use of white cloth, neatly put up, an excellent temporary ceiling has been produced having all the appearance of plastering. Curtains of white holland material have been hung at windows, and drapery and lace curtains and cornices affixed to the casings in the usual manner. Six hundred yards of carpeting of a tasty pattern have been laid by Messrs. Fowle, Torry, & Co. Eight sets of stuffed black-walnut furniture and four *étagerie* have been provided by Messrs. S. Squires & Co. Fourteen rustic baskets have been hung in appropriate places by Mr. John Galvin, city forester, who will keep them supplied with cut flowers from day to day, and also furnish bouquets for the tables. Messrs. Williams and Everett have contributed four elegant and spacious mirrors and have hung upon the walls a large number of paintings and works of art of the first excellence.

The anteroom connected with this apartment is also very nicely fitted up. A carpet has been laid, and the marble slab and basins, previously spoken of, have been supplied by Messrs. Mills & Co., with a silver drinking-cup bearing the inscription, "Peace Jubilee, 1869," and a heavy cut-glass goblet with the motto, "Let us have Peace," the State coat of arms, and the figure of a dove cut into the surface. A mirror five feet by six and a half is put in position above the slab.

#### OTHER APARTMENTS.

The other apartments are furnished and fitted up in a comfortable and convenient manner, but without any elaborateness of detail. Exception must, however, be made in favor of the music and opera-glass departments, or recesses, wherein brilliant displays of bunting and like adornments are manifest. The office of the Secretary, contiguous to the Executive Committee's room, is handsomely furnished with desks, office, and easy-chairs, and a lounge, and the walls are embellished with pictures. In the room of the Executive Committee a commodious safe is placed.

#### AN INTERIOR VIEW.

In the nature of the case there is no single point of view which commands the whole interior scene. Every change of position brings a new combination, as if one were turning a kaleidoscope. Selecting a position at random, we stand just beneath the east balcony front, not far from the reportorial and telegraphic apartment. The view is broken only by that double row of magnificent columns, already referred to, which rise vertical and independent until lost sight of amid the timber network of the roof, each in height, if not in size, a reminder of that

"Tallest pine  
Hewn on Norwegian hills, to be the mast  
Of some great admiral."

Opposite, the sight is charmed by the pleasant alcoves of the western balcony, with their arched canopies of alternate blue and white, and their brilliant frontage of State and other national emblems and banners.

To the left the eye ranges along the drooping standards of Norway, Switzerland, Old and New Germany, Greece, Britain, and Chili, which are affixed with numerous others to the central shafts, and in their midst are seen the portraits of Haydn and Handel. A little farther on in the circuit of vision the eye rests upon the organ front; the similitude of King David; and the grand arch,

fittingly inscribed, which rises above and encloses the adjacent objects, like the frame of a picture. A glance toward the opposite or north interior wall reveals the variegated and commingled colors of Prussia, Saxony, Brunswick, France, Austria, and Sicily, the medallion portraits of Beethoven and Mendelssohn, the long and graceful slope of the northern balcony, and the northern arch with its benignant legend; and, remotest of all, the colossal representations of the State and City seals, and the beautiful figure of the Angel of Peace. Directing the vision again across the parquet we note the frescoed front of the western balcony, the insignia of States ranging from South Carolina to Maryland, in the order already named, and the recesses of the western promenade.

#### AN EXTERIOR VIEW.

As the visitor comes in sight of the Coliseum by the most frequented avenue of approach, Boylston Street, he gains perhaps as favorable a view as any of the exterior of the gigantic structure. Its magnitude will doubtless first attract his attention. He discovers no elaborate architectural accessories. Plainness rather is its exterior characteristic. The eaves are bracketed and the windows have large projecting caps and sills, supported by brackets. There are also pilasters around the whole building at distances of about twenty-five feet. The painting of all the projections and faciers with a darker color than the main surface has the effect to throw these into strong relief, and atones in some degree for the absence of anything demonstrative and pronounced in the architecture wrong. The broad doors and numerous windows of the front and eastern side and the public fountain at the St. James Avenue entrance are noticeable features.

The door of the front centre, which is known as the grand entrance, has been finely decorated by Mr. Roeth, in a style to correspond with the interior. Above the door, which is twenty-four feet in width, are placed trophies of national flags. Surmounting these are the national emblems of the eagle and the shield, and at the side-casings of the doors there are drapery adornments of a similar character. At each side of this entrance a flagstaff, forty feet in height, is placed, bearing a medallion with the word "Peace" inscribed thereon. A golden eagle and national banneret are displayed at the head of each staff. The two side doors of the front are decorated in a similar manner, and add to the general attractiveness. The immense roof of the building presents a brilliant and enlivening aspect, and wears bravely

its forty-five flags, fluttering from as many staffs, placed at advantageous points within the limits of its broad-spread acres.

#### A BIRD'S EYE VIEW.

Should the visitor aspire, like chanticleer, to reach the highest accessible point, the ridge-pole of the monitor roof, and should his aspirations be realized, he would behold within the horizon's enclosure a panorama, which, especially if he were a stranger and a sojourner at the "Hub," would prove of surpassing interest, — many reminiscences of the renowned past. Northwardly Bunker Hill Monument presents its gray granite shaft against the sky; next comes the State House, which has been pictured by every school-book and guide-book, and in a thousand other ways, as giving identity to the city, in being the culminating point of its architectural outline; Park Street Church spire, and the beautiful Masonic Temple are the most prominent objects seen as the eye ranges eastward; beyond stretch the blue waters of the harbor, broken by the fortified eminence of Governor's Island, the high grassy slopes of Deer Island and the bold front of Long Island Head, with its dot of a white lighthouse; a little to the southward, and nearer at hand, are seen the "Heights of Dorchester," as they are historically known, though now within Boston's limits, where the American George gave hint one early morning in March to the military and naval servants of the English George that their early departure would be agreeable, which hint was taken; directly to the south a glimpse may be had of the caps of the Blue Hills, and a full view of the Highlands of Dorchester and Boston; westward in the distance may be seen the green hills of the beautiful suburb of Brookline and those of the famous market-town of Brighton; while in the northwest the spires and towers of Harvard University, and the domes of its Astronomical Observatory peer above the trees. Close at hand the eye catches sight of the busily moving trains of the Albany and the Providence Railroads and the mazy throng of the concentrating thousands of Jubilee ticket-holders, mingled with miscellaneous gazers at the numerous side-shows, which music hath indirectly charmed into existence upon the lots adjacent to the mammoth structure of which we speak. The picture were hardly complete unless we note also the Common and the Public Garden; the stately walls of the buildings of the Institute of Technology and the Society of Natural History, which rise near at hand; and, out of compliment to our Chicago friends, the burly sides of the grain-elevator, which are visible at a musket-shot's distance beyond Berkeley Street.



## GENERAL OBSERVATIONS.

It is impossible by any exhibition of figures, or minuteness of detail, to convey an adequate idea of the real magnitude of the structure which we have attempted to describe. One must have frequently traversed its long corridors and its almost interminable aisles, and witnessed day by day the labors of the two hundred and fifty mechanics who have been employed in its construction, to truly apprehend its proportions. Though built for a temporary purpose only, and being but an incident of the grand pageant we now witness, it would stand, were there occasion for it, for a century; and it will remain, as long as the memory of those beholding or participating in the ceremonies to which it is devoted shall last, a monument to the enterprise and enthusiasm of its projectors and the skill and energy of those whose aggregated labors have produced it.

## THE GRAND CHORUS ORGAN.

The Coliseum organ, which forms so important a feature in the instrumental adjuncts of the Jubilee, demands a detailed description. Though the importance of a powerful organ was recognized at the outset, the great expense deterred the management at first from giving the subject much consideration. The difficulty of giving to wind orchestral instruments long continued blasts of great power, creates a need of having such a sub-bass as an organ only can furnish. To meet this want in one or two instances a series of pedal-pipes, with the necessary bellows and mechanism, have been used to assist an orchestra in accompanying large choruses. Such an aid was contemplated by Mr. Gilmore and others, and at first it was not supposed that any nearer approach to a great organ could be obtained. In the latter part of April an interview was had with Messrs. E. and G. G. Hook. It was found that space could be allowed for an organ, though very small, yet sufficient for an instrument of great power. Without delay the Messrs. Hook gave their attention to preparing a scheme for a suitable instrument, one that would furnish the greatest power, volume of tone, and occupy the least possible space. In the short space of a little over four weeks from the first of May, when the work was begun, the organ was constructed, ready to be moved to its final position in the Coliseum. Every part was especially made for this organ, as no pipes, or parts of construction, fitting for common organs, were adapted for this. The Messrs. Hook, in alluding to the great exertions necessary to accomplish so great a work in so short a time,

speak very highly of their workmen, who all entered into the spirit of the occasion in the most hearty, earnest, and energetic manner.

The instrument has a novel appearance. It has a casing of chestnut and walnut woods for the lower part rising up about ten feet, above which are displayed all the pipes of the "Flûte à Pavillon," which stop answers to the usual "Open Diapason." These pipes are all made of a composition of metals which in their amalgamation give a peculiar mottled appearance. The largest pipe is in the centre, from which they grow shorter and smaller in the natural gradation required by the tone and tune. Behind the "Flûte à Pavillon" pipes and others which are hidden from view are seen those of the "Bombarde," a sixteen-foot reed stop, pipes of double length, similarly arranged to those above mentioned. Still behind these are the enormous wood pipes of the "Grand Sub-Bass," forming a double wall extending across the rear of the organ. On each side are the pipes of the Pedale "Posaune," the largest pipes being behind, each showing over those in front. This grouping of the pipes is very symmetrical, and gives to the organ quite as interesting an appearance as if it had an architectural casing. The width across the front is twenty-two feet, and the height to the top of the largest pipe is about thirty feet. These dimensions are not inconsiderable for an ordinary building, but in the Coliseum it has necessarily an appearance somewhat out of proportion with the building and with the important part it has to perform. Some idea of its capacity may be gained by the statement that with only the usual wind pressure, the selection of stops and the large scales from which the pipes are made would give a greater volume of tone than either of the two largest organs in Boston; but with the great wind pressure used, of four times that of ordinary organs, requiring four thousand pounds' weight on the bellows, the intensity is increased proportionately, so that were the power of four of the largest organs in Boston to be united, their combined effect would not equal that of the Coliseum organ. Its tone is not harsh, as might be supposed, for by the judicious adaptation of scales and skilful voicing a most agreeable freshness and richness is imparted in connection with the greatest intensity and solidity, and it is because of this most rich and sonorous quality of tone, as well as in its great power, that the organ is the more remarkable.

Neither is the organ, with its single manuale, unwieldy and unmanageable; for, by ingeniously constructed pedals, it is under

the easy control of the performer, so that effects can be produced hitherto supposed to be unattainable, even with organs of the largest size, with three and four manuales.

One great feature of the instrument is the introduction of the *Tuba Mirabilis* stops, which give great sonority and power. These stops are described in the specifications below.

Dr. John H. Willcox, who will officiate as organist upon every day of the Jubilee, except Saturday, interested himself greatly in the arrangement and construction of the instrument, and rendered important aid to the builders. The instrument had a private trial at the factory of the builders on the 1st inst., and has been set up in the Coliseum since the 3d inst. The process of tuning was begun on the 10th inst., when it was found that it was likely to seriously impede the progress of the work on the Coliseum, the workmen being inclined to let their hammers remain idle while listening to the strange sounds emitted, and it became necessary to perform this task at noon or in the night, when the workmen were disengaged.

The following is a full technical description of the instrument :—

It has one Manuale and a Pedale of Two Octaves and Two Notes.

Compass of Manuale from C<sub>0</sub> to d<sup>4</sup>, 63 Notes.

Compass of Pedale from C<sub>1</sub> to D<sup>0</sup>, 27 Notes.

It contained the following stops and pipes, viz. :—

MANUALE.

|                                   |  |        |             |
|-----------------------------------|--|--------|-------------|
| 1. 16 ft. Bourdon Bass.           | } Double mouthed from C <sup>0</sup> . | Wood.  | { 12 Pipes. |
| 2. 16 ft. Bourdon Treble.         |  |        | { 39 "      |
| 3. 8 ft. Flûte à Pavillon Bass.   | } Open Diapason.                       | Metal. | { 24 "      |
| 4. 8 ft. Flûte à Pavillon Treble. |  |        | { 39 "      |
| 5. 8 ft. Gamba Bass.              | } Large scale.                         | Metal. | { 24 "      |
| 6. 8 ft. Gamba Treble.            |  |        | { 39 "      |
| 7. 8 ft. Doppel Flûte Bass.       | } Large scale.                         | Wood.  | { 24 "      |
| 8. 8 ft. Doppel Flûte Treble.     |  |        | { 39 "      |
| 9. 4 ft. Octave Bass.             | } Large scale.                         | Metal. | { 24 "      |
| 10. 4 ft. Octave Treble.          |  |        | { 39 "      |
| 11. 4 ft. Viola Bass.             | } Large scale.                         | Metal. | { 24 "      |
| 12. 4 ft. Violina Treble.         |  |        | { 39 "      |
| 13. 2 ft. Super Octave Bass.      | } Large scale.                         | Metal. | { 24 "      |
| 14. 2 ft. Super Octave Treble.    |  |        | { 39 "      |
| 15. 5 rk. Grand Cornet.           | Large scale.                           | Metal. | 315 "       |
| 16. 16 ft. Bombarde Bass.         | } Large scale.                         | Metal. | { 24 "      |
| 17. 16 ft. Bombarde Treble.       |  |        | { 39 "      |
| 18. 8 ft. Tuba Mirabilis Bass.    | } Large scale.                         | Metal. | { 24 "      |
| 19. 8 ft. Tuba Mirabilis Treble.  |  |        | { 39 "      |
| 20. 4 ft. Clarion Bass.           | } Large scale.                         | Metal. | { 24 "      |
| 21. 4 ft. Clarion Treble.         |  |        | { 39 "      |

## PEDALE.

22. 16 ft. Grand Sub-Bass. Wood. 39 Pipes.  
Of large scale and very deep and powerful tone, furnishing a firm and solid foundation for the whole structure, including orchestra and chorus.
23. 10½ ft. Quint. Harmonics of No. 10, with which when combined will produce the effect of a 32 ft. stop.
24. 8 ft. Flöte. Octave to Grand Sub-Bass.
25. 16 ft. Posaune. Very powerful ; Sub-Bass Reed ; large scale. Wood. 39 Pipes.
26. 8 ft. Ophycleide. Octave to Posaune.

## PEDALS FOR COMBINATION, ETC.

27. Full Organ, with Reeds and all other stops.
28. Reed, 8 ft. Flûte à Pavillon, and Doppel Flöte.
29. All Reeds.
30. Full without Reeds.
31. Flûte à Pavillon, Doppel Flöte and Octave.
32. Octave Coupler, Manuale from C.
33. Manuale to Pedale, Unison.
34. Pedal to effect Pedale stops.
35. Tremulant.

The keyboard is reversed, the player sitting with his back to the Organ, and facing the Conductor.

Pneumatic lever action is applied to the key action, register action and combination pedals.

The Organ did not have any case, the pipes or sounding portion being exposed to view, while the mechanism below the pipes was protected by simple sheathing.

"There, gentlemen," said Mr. Gilmore, "you have all the particulars of the Coliseum, the great Organ, and so on. Now we will take a look through the building. What a crowd of visitors are here this afternoon ! Suppose we go up and take front seats in the balcony ; and if you have time and a good store of patience, I will point out to you among the promenaders some prominent individuals who have done much to aid the Jubilee.

"Here we are, gentlemen ; be seated. Is n't this a magnificent spectacle ? See the moving crowd below ! There is the Hon. A. H. Rice, President of the National Peace Jubilee Association ; he is one of the most powerful and eloquent speakers in the country. To-morrow at the opening of the Jubilee he will deliver an address on the restoration of Peace and Union, and depend

upon it he will do justice to the subject. That is the famous music publisher, Mr. Oliver Ditson, conversing with him.

"Mr. Ballou and Mr. Davis, of the Building Committee, are the gentlemen yonder; they have watched with the greatest interest every step in the progress of this building since the first load of timber was brought to the spot. I asked Mr. Ballou last night if he did n't think a few more long nails ought to be driven into these posts to make 'assurance doubly sure,' and he laughed at the idea; he probably thought I knew more about pounding that big drum and those anvils over there than I do about building.

"There is Colonel W. W. Clapp, chairman of the Committee on Decorations,—the one talking to Mr. Stockwell, a partner of his in the Boston Journal. They have helped this thing along amazingly. Colonel Clapp has been one of my best friends for many years. When I first laid the plan of the Jubilee before him I felt all on fire with the enthusiasm, or inspiration, or whatever you may call it. After hearing my story he advised me very seriously to 'keep my head cool' and the thing would come out all right. I tried to do so, but I tell you, gentlemen, it was pretty hard keeping cool when on fire with such an idea as this.

"Look! Here, this way! That is Mr. Jordan just coming in with some ladies; he's the man for me! A few words from him had more weight and gave more strength to this undertaking than all my preaching for a year. Whatever he takes in hand is sure to succeed. If it is worth doing, he sees it is done well; if it is not worth doing, he lets it alone. If not the founder, he was the funder of this great enterprise, and I would like to see his name shine in letters of gold over the main entrance. But for him we might not be looking at this pleasant scene to-day.

"A few days after he became interested in the work he said to me, 'Well, Gilmore, when I awoke the other morning, and found out the weight of the load I had undertaken to help you pull up hill, I began to think I should have to let my mills and dry-goods stores take care of themselves for a while. This Peace Jubilee of yours is about the heaviest load I ever attempted to drag along; but I'm in for it now, and there's no backing down, so go ahead and look out for your music,—that's as much as you can do! We'll take care of the rest!'

"Truly, gentlemen, Mr. Jordan has given nearly three months' time to this Jubilee, and he has told me frequently, since he became interested, that he would rather give fifty thousand dollars out of his own pocket than have it fail. See him pull his whiskers! I tell you he is proud of this whole thing; and no one has a better right to be! One of those ladies with him is Mrs. Jordan, I believe. She is one of the noblest of women. When I was endeavoring to enlist Mr. Jordan in the service of the Festival I called upon him at his house several times; and that good lady, though she fully appreciated the immense responsibility of the undertaking, never uttered a discouraging word against it. No one enjoys good music better than Mrs. Jordan, and I earnestly hope she will be repaid for all her kindness by the feast of music prepared for those who love it, and experience such pleasure in the performances this week as shall brighten all her life with its remembrance.

"There, gentlemen, in that little group across the way I see a noble friend of mine,—Joseph Vila, Jr., of the Banking House of Spencer, Vila, & Co. When I was struggling to have Boston adopt my 'notion,' and my last dollar had taken flight, and everything I

owned in the world was mortgaged,—going, going, almost gone,—I went to him, plainly telling him how I was situated; he immediately furnished me with funds, and did so right through the siege whenever I wanted assistance. Such a friend *is* a friend, and I shall ever treasure him in my heart of hearts as among the noblest of *my* friends. Such men deserve success; and I hope he may yet become an American Rothschild!”

“You ought to realize great results from your labors and sacrifices, Mr. Gilmore,” said one of the visitors. “Such a work as this should lead to something more than empty fame; but if I am not mistaken you would rather conduct a great chorus and produce magnificent music, than hold the purse-strings of a Rothschild.”

“Yes, gentlemen, I derive a sweeter pleasure from music than all the money in the world could give; it is the food of my soul, and under its heavenly influence I have forgotten many cares and trials. Though among the humblest of its representatives, I have been one of its most ardent worshippers from childhood. Never, never could I have thought of or would I have attempted to bring about this glorious Festival, were it not that my heart has been filled with a belief that there is a grandeur, a majesty, a wonderful beauty and inspiration in music when produced by such a powerful combination of voices and instruments as we shall listen to this week,—infinitely more sublime in its effect than anything ever yet heard by mortal ear.

“In speaking of money, and the difficulties I have encountered in this struggle, it is wonderful how deeply infatuated I became with the idea of this Peace Jubilee! Indeed, if months ago any one had pointed out a way to fortune, and could have proved to me beyond a doubt that by giving up *this* idea and adopt-

ing *that* I would become a millionaire, I could not have deserted it! Nothing but death could have compelled me to relinquish it. My mind was awake with it all the time, and it is very doubtful if I can ever bring to bear upon anything else the same force of will and mental fire I have expended in this effort. For two years this one idea has filled my mind to the exclusion of every other thought. It has been, I assure you, a tremendous strain upon all the vital powers. I have thought many times that my last moment had come,—that I had gone a step too far. In fact, the effort to get the Peace Jubilee started ‘made my head swim,’ and for all the money in Boston I would not go through the same siege again. Nothing could be more delightful than to revel in the enchanting visions which this idea conjured up; but when after many months’ reflection I resolved to devote my whole time and energies to the working out of the charming idea, then it was that the disappointments and trials I began to experience plunged me from the very pinnacle of delight down into the depths of despair.”

“You have encountered much opposition, we know,” said another of the strangers to Mr. Gilmore, “but you have triumphed, and shown what can be done in a good cause by perseverance.”

“Yes, day after day, for weeks and months, while striving to induce the public to believe as I believed, many a shower-bath of opposition was let loose upon me, and I had any quantity of cold shoulders for breakfast, dinner, and supper. Many a weary day and restless night I have experienced, but I was cheered on by the thought that I was doing a good work,—that it was God’s will that this Jubilee should take place, and that a way out of all difficulties would at last



be found. The vision of this great building, the great choir, the thousand musicians, the gathering of the people from all parts, the scenes that we shall witness this week, fairly bore me as upon the wings of inspiration over every barrier of doubt and difficulty, and I have the clearest conviction that the entire Festival from beginning to end will pass off without the slightest accident to mar its success. The music will be heavenly. If the people could only know what it is to be, the whole country would be here. I sometimes feel thankful that so many obstacles were thrown in the way; it has had the effect to keep many back,—to prevent so great an influx of the people as my imagination had painted; the result now promises to be the presence of just as many as can possibly be accommodated; any more would tend to disorder, and perhaps the very worst consequences would follow.

“Just see General Benham, of the United States Army,—that gentleman pointing out the strength of the gallery supports to Mayor Shurtleff. What a noble-looking officer! He thoroughly understands the art of construction, and is considered one of the best engineers in the service. I feel very grateful for the deep interest he has taken in the erection of this building. The Committee on Invitations have invited him to become a guest of the city during the Jubilee; if any higher compliment can be paid him, he deserves it.

“But do you see that tall, handsome gentleman drawing a line on the floor with his cane? That is Mr. William C. Otis, one of the finest fellows living. He is chief floor manager of the Grand National Ball to be given here next Wednesday evening, and is probably marking out the space a set of quadrilles ought to occupy, to see how many thousand can take the floor at the same time. The Ball promises to be the

grandest affair of the kind that has ever taken place in these parts. See! he has backed up against the great-hearted Josiah Bardwell, the *first* man that placed a substantial foundation-stone under the Peace Jubilee. No one in Boston has done more to build up other men than Josiah Bardwell; his heart, his hand, and his purse have ever been open to help his fellow-men up the rough hill of life. A nobleman by nature, brave, kind, true, honorable, and generous to a fault; yet he is not a whit better than that gentleman standing near him,—Horatio Harris, who combines all these noble qualities, has heaps of money, and can play the piano first-rate into the bargain. He is brimful of music.

• “See that crowd of editors and reporters standing near the Press Headquarters. That gentleman in a gray coat is Dr. Hobbs of the Boston Post. When it was determined to locate the building here instead of on the Common, the Doctor did n’t like the change; he put a squib in the ‘Minor Items’ stating that ‘an omnibus run to the ground every fifteen minutes’! See him talking to C. B. Danforth of the Boston Herald. Danforth came to my house about a week ago and gave me an awful ‘interviewing,’ and yesterday morning the Herald came out with twenty-five columns all about the Jubilee. It is the first full account that has appeared, and is very complete, and shows what a live newspaper can do. That looks like Captain W. T. W. Ball of the Traveller, talking to those New York musical critics; they are fine writers, and fine fellows too, and I hope they’ll do us justice. Ball is not only one of the best Shakespearian scholars and critics connected with the press, but he is also a poet of ability, and ought to be heard from oftener. I met him a fortnight ago, and asked him if he would n’t

write an additional verse to the 'Star-Spangled Banner' suitable to this occasion, and in a few minutes he gave me these lines, — the best thing on Peace and Union that could possibly have been suggested : —

' War's clamors now o'er, with her mantle hath Peace  
Again in its folds the nation enshrouded ;  
Let no fratricide hand uplifted e'er be  
The glory to dim which now is unclouded ;  
Not as North or as South in the future we 'll stand,  
But as brothers united throughout our loved land,  
And the Star-Spangled Banner forever shall wave  
O'er the land of the free and the home of the brave.'

"I am greatly pleased with that verse, it is so appropriate, and I tell you, gentlemen, when Parepa sings

*Not as North or as South in the future we 'll stand,  
But as brothers united throughout our loved land,*

and the Ten Thousand voices take up the chorus, —

*And the Star-Spangled Banner forever shall wave  
O'er the land of the free and the home of the brave ; —*

when you hear this, with the additional power of a thousand instruments, and the great organ, and the cannon coming in on the first of every measure, the patriotism of the audience will be raised to a higher pitch than was ever experienced in any musical festival held on this earth before.

"There, there ! see that gentleman going over to Mr. Jordan ; that is Mr. Henry G. Parker, the Secretary of the National Peace Jubilee Association. He is the best and quickest penman I ever met with, and has shown remarkable ability in his official connection with this Jubilee ; he has attended every meeting of the Executive, Music, and Advertising Committees, the members of which are all loud in their praise of his wide-awake qualities as a business man. Well, he may thank Jordan, Marsh, & Co. for his mercantile education. Any one who is disciplined under the eye of

Mr. Jordan will learn how to do business, and to succeed in business, if he has got any go-ahead qualities in him.

"That is R. C. Dunham, editor of the Boston Times, talking to Mr. Pulsifer of the Herald, — they are on the Press Committee, and are making every arrangement for the comfort and convenience of the 'knights of the quill'; and that is S. R. Niles just now speaking with them. Niles is good-looking enough to be an alderman. He has charge of the Press room; the moment he was appointed he went to Colonel Charles F. Wood of the Western Union Telegraph Company, and had him run seven wires into the room; when they are all in operation, and Mr. William G. Blanchard of the Associated Press sets his electric mill going, I guess all creation will begin to think Boston is on the rampage.

"Do you see that handsome red-cheeked young fellow standing near M. W. Whitney, the great Bass singer? That is Edward King of the Springfield Republican; he writes as beautifully as he looks, and they say he is soon going to Europe as special foreign correspondent of the Boston Journal.

"But, gentlemen, you have listened very patiently to my remarks about one and another who have done much to aid the Peace Jubilee; but the number to whom I feel greatly indebted, and would wish to call to your notice, are 'too numerous to mention.'

"I can see a great many here this afternoon who were very much opposed to the Jubilee in the beginning; but you know there is nothing more gratifying to a shepherd than to see the stray sheep coming into the fold. If there is a particle of ill feeling in Boston against the Jubilee or its managers to-day, I am convinced that the music of this week will obliterate every trace of it.

"The hour has now arrived for a rehearsal of about five hundred members of the orchestra. It is to take place in one of the large rooms or halls under the chorus gallery; and if you will come with me, gentlemen, we will give you a foretaste of to-morrow. We are going to run through a few new pieces composed expressly for this festival; one is a grand Peace March, by Signor Janotta, a pupil of Mercadante's, and the other a Triumphal Overture on Hail Columbia, by Mr. C. C. Converse, of Brooklyn. This last is the only genuine American work to be performed during the Festival. Mr. Converse is of the old Puritan stock, and has proved by his scholarly treatment of the National Air that the educated art-genius of America can produce works worthy of encouragement,—more encouragement than is generally awarded to native authors.

"In the first prospectus it was announced that a 'Grand Peace March, written for the occasion by an eminent European author,' would be among the musical attractions of the Jubilee. At that time we expected to be able to send an agent to Europe, armed with influential letters, to visit Verdi, Wagner, Auber, and Costa,—the four best composers now living,—representing Italy, Germany, France, and England, and to ask one and all of those *maestros* to contribute some original composition to the American Musical Peace Festival; but, as you are aware, it was more than *I* could do to establish confidence in the undertaking here at home, and it was too late to send abroad after the success of the Festival became assured; but let me tell you, gentlemen, that both the March and the Overture which you are now going to hear for the first time are fine compositions. Let us enter the hall and see if the Band are ready.

"Whew, what a crowd of musicians! what a forest

of Double Basses! what an array of Violins! Such tuning and preluding, — everybody playing upon his own account! It is always so preceding a rehearsal. More musicians are here now than ever came together for a festival in this country before; and to-morrow, when all the military bands report, there will be over a thousand instrumentalists all told.

“Now, then, gentlemen, for the rehearsal; we shall have another to-night, and a grand rehearsal of all — chorus and full orchestra — to-morrow morning. As I may not have an opportunity of speaking with you again during the week, let me now bid you adieu, hoping you may enjoy the entire Festival, and that your highest anticipations may be realized.”

The rehearsal took place, and both the Grand Peace March and the Triumphal Overture received high praise from the members of the orchestra, — a satisfactory proof that the compositions possessed real merit. But we must leave all criticism until after the public performances, and let the critics then give their opinions. Indeed, this — the day before the Festival — was a busy day with all who were laboring in its interest. A large number of the musicians had arrived, and many of the choral societies. Every incoming train upon every road was crammed. Railroad officials were in high glee. Hotels were filling up with fresh arrivals, and the proprietors were happy and jubilant. Stable-keepers began to think that the Jubilee was got up for their especial benefit; but the poor horses, they had no *peace*.

At last, after a long and fatiguing day, night came on; the Coliseum was brilliantly illuminated, and, in its gorgeous decoration, looked positively enchanting. A general clearing out and cleaning up was going on, and at about eleven o'clock all visitors retired, leaving the building to the builders and decorators, who

had as much as they could do, by working all night, to put everything into proper trim for the morrow.

"I tell you," said the writer to "somebody" on his arrival home, "you have no idea how magnificently the Coliseum looked to-night, when it was fully lit up; it was perfectly charming; and if people don't have to say that this Festival is the grandest, the most sublime spectacle, the greatest musical triumph that ever took place in the world — well there, the fact is I can't find words to express it!

"I don't wonder you can't," was the reply. "Were you to try all night you could n't; but I can tell you in a very few words what the result will be, — what people will say. If you will promise to go to sleep, as I know you need rest, and not say another word about it again until to-morrow, I will tell you."

"Well, proceed; prove your powers of prophecy."

"Well, the result will be that only two things will hereafter be spoken of as wonderful and miraculous, — one is the Creation, the other your Peace Jubilee! Now go to sleep."

There was nothing to be said after that; that was the *argumentum ad hominem*, and the enthusiastic jubulator immediately subsided, and asked no more questions till morning.

TUESDAY, JUNE 15, 1869.

THE FIRST DAY OF THE NATIONAL PEACE JUBILEE will long be remembered by the tens of thousands who witnessed and participated in the festivities. Although it opened with ominous clouds, and many hearts for many reasons were filled with anxiety, the sun never went down upon a day when all the people of Boston more heartily united in words of generous praise and

feelings of friendly sympathy towards those who so nobly carried the Peace Jubilee through every stage of darkness and danger into the broad sunshine of a glorious success.

The citizens of Boston are more like one family, perhaps, than the inhabitants of any other city upon the American continent. They are ready at all times to do anything and everything to promote the public welfare; but withal they are exceedingly cautious of trying or encouraging doubtful or dangerous experiments.

Those who represent the more conservative of our good citizens, the serious, sober-minded old stand-bys, gave the extraordinary and extravagant proposition for the Peace Jubilee and monster Musical Festival a hearing before it was announced; for *reasonable* reasons they did not see fit to further encourage it. When it was pushed into public notice without their sanction or approval they looked upon it as being forced upon Boston, — a dangerous and delusive experiment, which they *did* not, and *could* not, and *would* not indorse, because in its many novel features it entailed extraordinary responsibilities. "Failure" seemed to them to be written on its very front; and failure in such a great "experiment" they feared would damage the fair fame of the good old city. Though many citizens felt a deep anxiety on this account, some of them, with their city's reputation staked against their will, generously tried to hope against hope, and even came in at last to do what they could. But when the threshold of experience was safely crossed; when the bold, courageous, daring, determined, great Band of *Faith* came together as they did upon this day, in the flood of harmony they poured forth every vestige of doubt and fear was swept away, joy was in all hearts, and the citizens of Boston, old and young, grave and



gay, fraternized in congratulatory exultation, and for the first time were a *unit* in their indorsement and support of the Peace Jubilee.

But let us return to the morning, and recount the day's doings in the order in which the various interesting incidents transpired.

The city wore a sort of gala-day appearance. Thousands of strangers were promenading the streets. Societies and musicians from afar, who arrived by the early morning trains, were arranging their quarters and making themselves comfortable for a week's residence in Boston.

The vicinity of the Coliseum was all life and commotion, and the very scene marked a peculiar phase in the proceedings of the week. From the number of booths, tents, and side-shows "erected especially for the occasion," one would think that the venders of gingerbread, peanuts, and lemonade expected to pocket a fortune from the patrons of the Peace Jubilee.

From the moment the site of the Coliseum was fully decided upon, all the vacant lots of land in the vicinity were eagerly snapped up, and in some cases fabulous rents paid, by industrious "caterers," who wished to "turn an honest penny" by supplying the Jubileegoes with eatables and drinkables; but they unfortunately discovered when too late that they had made a little miscalculation somewhere, and that instead of their stock-in-trade going off with a rush, they were completely "sold" themselves.

The class of people attracted to the National Musical Festival were not of the kind to patronize pop-corn "establishments," which follow in the wake of country fairs, military musters, and horse-races; and the enterprising "wenders o' wittels," who had, within the short space of three or four weeks, built up a "shingle city" in

the vicinity of the "Temple of Peace," and "squatted" for the season, were doomed to disappointment.

There was no lack of fancy paint, huge signs, and flashy ornamentation. The stars and stripes floated triumphantly in the breeze from every housetop of the new settlement; "Peace, Patriotism, and Plenty" were the prevailing mottoes; and the aroma of "hot coffee" filled the morning air with such "delicious" perfume, and preparations for the grand "feast" were upon such a liberal scale, that both citizens and strangers could even smell a "Festive-ville" long before they entered the Coliseum.

A rehearsal of the full Orchestra was ordered for nine o'clock, and for Chorus and Orchestra at ten. As the appointed hour drew nigh the Band of over a thousand musicians commenced taking their places, — the location of the various instruments being the same as in smaller concert orchestras; the great bass-drum occupied the centre of all, and very much aided in impressing the observer with the magnitude of the musical surroundings. When all were in their places the instrumental rehearsal commenced. While this was going on the chorus were assembling, — each individual having a ticket with the number of his or her seat or slip upon it, the members had little difficulty in getting into place, and by ten o'clock all was ready for the *first grand rehearsal*.

Musical people are generally of a very nervous temperament, but the temptation to sing at the great Festival aided in sweeping away obstacles of every kind and nature; still, in consequence of the unfavorable impressions made upon the public mind concerning the safety of the building, many a nervous twitch and anxious throb was observable among the gathering hosts regarding its solidity, while they cautiously moved here

and there in search of their seats. Some feared that, if the galleries did not break down beneath their weight, the "power of sound" might possibly lift the roof off at the very first outburst! Jubilee officials were passing up and down through the aisles seeing that the army of vocalists were being comfortably seated, and, like officers on board a ship in a storm, they were frequently asked by the anxious "passengers" whether they thought there was any danger of "going down," or of the "upper deck" being carried away by the "blow," or anything of that kind? "Danger, no! Sing out with all your hearts!

'God is a castle and defence,  
When troubles and distress invade.'

And when the word was given, they did sing out with all their hearts, the air was rent as never before with a storm-song of harmony; every fear was instantly calmed, and from that moment confidence in the *ability* and *stability* of everybody and everything connected with the Peace Jubilee was fixed forever in the minds of all concerned.

Strict discipline and attention to duty was "the order of the day." To insure this, the following Circular was issued and passed around during rehearsal, for the information of the "immortal ten thousand."

#### CHORUS RULES.

BOSTON, June 15, 1869.

The members of the Chorus are expected to be present and take part in the exercises during the entire four days (June 15, 16, 17, and 18), for which their services are required. Rehearsals will occur each day at ten, A. M., and it is desirable that each member should be present promptly. Singers are expected to be in their seats half an hour before the commencement of the afternoon concert. The doors will be closed fifteen minutes before

the hour; and all not then in their seats will be positively excluded for the day.

Seats vacated at any of the concerts will be considered forfeited.

Lost tickets will not be duplicated.

Refreshments may be procured without leaving the building, but must not be taken into chorus seats.

Loud talking, humming, singing, while in seats, is strictly forbidden.

Choruses will be sung standing. The signal to rise will be given by the organ, and the chorus to remain standing until the orchestra has ceased, when the conductor will give the signal to sit.

Orders will be transmitted from the conductor's stand through the prompters and ushers, and the utmost quiet must be preserved to enable them to be heard.

*Singers must give close attention to the movements of the conductor's baton, without which the choruses cannot be effectively rendered.*

No member must leave his seat at the close of performances until dismissed by the superintendent, as there may be important announcements to make.

No one must leave the chorus seats during the concerts without special permission.

A strict compliance with the foregoing rules is expected.

At the last moment, and when it is too late to remedy the difficulty, the chorus seats have been found of insufficient capacity, and the undersigned has been compelled to issue tickets *without seat* to a limited number of the gentlemen who are to take part. The necessity is a very mortifying one, but it is the only alternative, and could not be guarded against, under the circumstances. The most entire impartiality has been preserved in the distribution of seats, upon the basis announced in Circular No. 4, and if cases of individual hardship occur, it is earnestly hoped that for the general good a spirit of accommodation may prevail, and that no unnecessary complaints may be permitted to mar the harmony so essential to conduct our Peace Jubilee to a happy issue.

E. TOURJÉE,

*Superintendent of Chorus.*

A great deal of information was gained during the morning rehearsal. It was the first time in the history of music that ten thousand voices and a thousand in-

struments had been brought together in harmony under one *baton*. Hector Berlioz and other eminent musicians have advocated the employment of several sub-conductors in large festivals, who should follow the movements of the principal conductor, and thus give the *tempo* here and there in several parts of the choral and instrumental body at the same time.

Such an experiment *might* possibly succeed, but the chances are greatly against it.

If the principal conductor is situated so that all can see him, *no hand but his* should be raised. The eye can reach one point just as easily as it can another; therefore, why not look to the chief head at once, and not to somebody who is watching him, and *trying* to keep up a simultaneous movement? for, no matter how capable such a "copyist" or copyists may be, there is danger that slight variations may, nay, must occur, in marking the time, where half a dozen *batons* are flourishing in the air at the same time, the result of which might be confusion, and possibly a "caving in" of the whole harmonious structure.

No matter how large the body to be controlled, *there should be but one head*. He should be familiar with the laws of sound, know the distance from one point to the other occupied by his forces, and govern his *tempo* accordingly, — for the larger the force, and greater the distance, the slower must be the *tempo*, especially in choruses or music of the fugue character, where the parts follow each other in harmonious independence.

The conductor *must* have confidence in himself; should mark the time with a broad, decided, and firm hand; and should aid this, that, and the other body, by look and motion, to come in at the right time and place. If there should be any wavering here or there, any hesitation to come up to time at any point, — if at

such a moment the ghost of danger should appear upon the scene, and fear seize all, then must the leader show his power, and by the magic of his *baton*, like the sword of Sheridan, wield it with inspiring confidence and resolution; bring order out of chaos if possible, and lead his followers to victory.

The first rehearsal for the Peace Jubilee made impressions upon the minds of the conductors which experience alone could teach, and proved that strict conformity to the laws of sound, together with qualifications such as have been mentioned, were demanded of those who accepted and assumed the direction of that immense choral and instrumental body.

The lion's share of this "pleasure" fell to Mr. Zerrahn, Mr. Gilmore having promised him such in the early stages of the undertaking; but the latter had a full share, while Mr. Eichberg, also, had both hands full.

Each and all had their "mettle" tried during the rehearsal, and both Mr. Zerrahn and Mr. Eichberg proved that they were equal to the superior requirements of the occasion.

Rehearsals of small numbers are sometimes attended with annoying perplexities, and it could not be expected that a first coming together of the "national forces" would be free from confusion. The rehearsal was gone through with, however, as well as could be expected; and the outside world immediately after found a thousand dry and hungry musicians, and an army corps of singers, hurrying hither and thither to make music with knives and forks, and lay in strength for the first grand concert which was to commence at Three o'clock.

While the morning rehearsal was going on a very interesting ceremony took place in the Press room.

The Committee on Reception of the Press felt that a body of such importance and influence as gentlemen representing most all the leading papers of the United States and Canadas should receive a special official recognition from the city of Boston.

The suggestion was indorsed by the proper authorities, and a general invitation was extended to all members of the press to assemble at the Coliseum at half past ten o'clock, A. M., upon this, the opening day of the Jubilee, to listen to words of welcome and accept the hospitalities of the city of Boston. At the appointed time, and while the swelling strains of delicious music were reverberating through the great building, several hundred gentlemen gathered in the reception-room, and, at the call to order, gave ear to the following remarks from Alderman Talbot:—

GENTLEMEN OF THE PRESS :—The Press Committee, on behalf of the Executive Committee, welcome you to this National Peace Jubilee, and extend to you their warmest thanks for the generous aid you have rendered them in carrying forward to so triumphant a success this great and peaceful ovation.

The Press Committee ask your indulgence, in advance, for any shortcomings on their part in the discharge of their peculiar and almost untried duties, and they indulge the hope that they may so perform their labors that when your last report is written we may part as we meet—friends.

I now have the pleasure of introducing to you Alderman White, chairman of the City Reception Committee, who will speak to you words which will convey, in a more substantial manner than any I am able to utter, a welcome to you.

Alderman White then spoke as follows :—

GENTLEMEN OF THE PRESS :—Without your co-operation this splendid musical tribute to the glories of national Peace would have been unknown. The city of Boston hails you, therefore, as its chief promoters,—your press have written up its renown, as now they will record its crowning success. I thank you, therefore, in the name of the city of Boston, and invite you to accept its hospitalities and honors.

Alderman White then introduced Mayor Shurtleff, who extended a hearty welcome to the influential body before him in the following pleasant speech:—

GENTLEMEN OF THE PRESS:—It gives me great pleasure to welcome to this city of steady habits so many of you from all parts of our glorious Union, however distant they may be. The occasion that calls you to our city is one that should excite in all of us feelings of harmony and friendship. Your duties at this time promise to be arduous and engrossing. In these I can most fully sympathize with you, for I have frequently had a realizing sense of this kind of hardships and self-sacrifices. I welcome you with more than usual satisfaction because you come to a strange place, which has had a reputation with those who know us not that would lead you to suppose that we are a cold people, given only to manufactures, traffic, and the enactment of queer and oppressive laws. Such, however, is not the case, as you will soon discover. For you will certainly find us, like yourselves, men free-born and of good repute.

But, gentlemen, let me here say to you that nothing shall be left undone on the part of the city to make your sojourn with us pleasant and agreeable, and to render your duties light. As far as I am personally concerned, I can assure you that you need not exercise your skill in taking notes. A reporter has been here before you, for I myself have been allowed to exercise that capacity as far as I am individually interested, and I have most freely performed my duty; so that the members of your profession will find no necessity for the exercise of your stenographic and phonographic accomplishments. It is here considered the duty of a good public servant to talk but little with the tongue, but to use the gray-goose quill as much as he pleases. I believe most sincerely in this golden rule, and having been brought up from my infancy to practise without preaching, I have adopted this convenient and good plan; and, therefore, as I have said before, you will have no trouble from me.

But, gentlemen, we have much in Puritan New England, where the Yankees grow, to amuse you and to excite your interest. You will find our institutions of science and the arts, as well as of learning and literature, well worthy of your attention. These will be free to your inspection; look well at them, and at your leisure, on your return home, tell us what you think of them. But above all things make yourselves free and comfortable. Take



reasonable liberty here; for in this place arose the first feelings of self-reliance and resistance to tyranny that gave to our country its independence and a free government, and secured to you and ourselves our present liberties. Enjoy yourselves, my friends, as much as you can, free, unrestrained, and untrammelled. Our laws will protect you from harm, just as they will defend our people from you, were you accidentally to bring with you any of the bad qualities that you may have found on the road. I will no longer detain you from your duties nor your pleasures, but bid you again a most hearty welcome to Boston.

Mr. Curtis Guild, editor of the Boston Commercial Bulletin, was then called upon to speak a few words of greeting to his fellow-laborers in the field of journalism present from different parts of the country. Mr. Guild spoke as follows:—

GENTLEMEN OF THE PRESS : — The remarks you have just listened to from his Honor the Mayor and our honorable Aldermen, so well chosen and so pertinently expressed, hardly seem to require any indorsement; but it is due to Alderman White to say that his motto is deeds, not words, — and that to his indefatigable exertions, as well as those of Alderman Newton Talbot of this committee, and the hearty co-operation of the city government, do we owe much for the completeness in which all have been able to carry out the great enterprise projected by Mr. Gilmore.

In behalf of my brethren of the press of Boston, gentlemen, I give you, one and all, a cordial welcome to this Puritan city, this City of Notions, the Athens of America, the Hub of the Universe, or by whatever title you may please to know the capital of the good old Commonwealth of Massachusetts. Here she stands with her plains of Lexington and Concord, her Faneuil Hall and Bunker Hill, her sons ever ready as their fathers have been, to be the first to pour out their blood for their country, first to cultivate peace and amity, and to use all honorable endeavor to be first in art, science, and education, that flourish under the reign of peace.

I need not enter upon any lengthy dissertation upon the horrors of war or the blessings of peace, — it would be to a portion of your number but a rehearsal of what has come under your own notice in your practical experience. The duties, or I may say the indomitable enterprise, of the American newspaper reporter

during our late war has led him to brave dangers and endure privations in the field that rival those of the private soldier, while the graphic pictures given of scenes in the contest from the reporter's pencil, and the facts, figures, and statistics he has presented, stamp him as the real historian of the war.

Your presence here to-day is very gratifying as an evidence that the cities and towns you represent cordially unite with us in this grand expression of joy at the return of peace to the nation, and, as we strike palm to palm in congratulation, as we listen to the grand chorus of ten thousand voices sending up a glorious chant to Him who is the Prince of Peace, let it be an incentive to us, in the exercise of our duties, and the use of that mighty power that we wield, to strive to knit still closer and stronger the bonds of peace and unity in this our beloved country.

Gentlemen, we feel that you honor old Boston in being with us on this occasion with such a liberal representation; and, in behalf of the committee whom I have the honor to represent, we thank you for it, and can only wish that the expression of my welcome could have been more elegantly couched and more ably presented, although the task is that from which any one, however able, might be excused from shrinking. Here, before the keenest intellects of our ever-progressive nation, — an assemblage of accurate observers, practical judges, experienced students of character, thorough critics, men accustomed to separate the wheat from the chaff, and merit from pretension, — before such an audience, even he who beheld undismayed a marshalled host of levelled spears might quail in anticipation of not less terrible weapons, — your bristling pencils. I have, therefore, ventured to prepare a little specimen of literary pyrotechnics for this occasion, in order that I might be able to retire in good order while it engaged your attention.

Come North and South, and East and West,  
And meet with cordial greeting;  
Once more beneath the sway of Peace  
The nation's heart is beating.

No more upon the trembling wires  
The news of war is flying,  
No more our pleasant fields are strewn  
With gory dead and dying.

Hushed is war's trumpet, — summer gales  
The notes of peace are blowing;  
And o'er our heads — God grant it long! —  
The Union stars are glowing.

Across the prairies' broad expanse  
The iron bands that span it,  
Bring California's greeting to  
New England's hills of granite.

Maine's forests, Pennsylvania's plains,  
The shores the lakes are laving,  
The garden lands 'neath Southern skies,  
Where orange-groves are waving,

Break forth in one harmonious chant,  
A glorious hosanna!  
Let us have peace and unity  
Beneath our country's banner.

Ye wielders of the mighty power  
That sways both prince and peasant,  
May all your ways be those of peace,  
And all your paths be pleasant!

Praise we the pen, that trenchant wand, —  
Our best, our last endeavor,  
To wield with honor, that the true  
Archimedean lever.

And thus we pray, while in rude rhyme  
This welcome warm is spoken, —  
UNITED HEARTS, — UNITED STATES, —  
GOD KEEP THE CHAIN UNBROKEN!

At the conclusion of Mr. Guild's poem, which was frequently interrupted with loud applause, the "fraternity" took up the line of march from the reception-room to the Press Headquarters at the other side of the building, where they found the tables "groaning" with luxuries. Without ceremony they were invited to help themselves, which they did with a gusto that indicated their entire satisfaction with the first-fruits of the Peace Jubilee.

It was almost one o'clock; and yet the writer, who had been not only on the move, but on the "dead run" since early morn, found himself literally swallowed up in the arrangement of details connected with

the musical department, so that all things should be in place and go on smoothly when the public performance commenced.

Some members of the Committee, whose friendship and sympathy had been warmly manifested towards the projector from the beginning, had been watching his movements with interest and uneasiness during the forenoon. At length a friendly hand was placed upon his shoulder, and he was summoned into the presence of half a dozen who were as deeply interested in his own welfare as in the success of the Festival.

"We are a little afraid," said one, "that you are inclined to overwork yourself at the beginning, and may not be able to stand the demands that will be made upon you during the week; you look too anxious and careworn, and we therefore request you to go to your home at once; a carriage awaits you at the door; in two hours you must be here again, ready to inaugurate the musical part of the exercises."

"Gentlemen," said Mr. Gilmore, "relieve yourselves of all anxiety concerning me; it is true I have had to *work* from early morn up to the present moment, but there were many small matters of which you knew nothing, but which, for the harmony of the whole, had to be attended to. Everything is now complete; and though I may look somewhat fatigued just at this moment, I shall appear like a new man after a little rest; and at three o'clock will be ready for duty."

The fact is, many were under the impression that the actual realization of the "great idea" might possibly prove too much for the projector,—that even its success might overpower him. His labors were Herculean, it is true, and the strain upon his mind intense, yet his head was clear; he saw all, everything, and his heart was filled with confidence; to his mind's

eye "VICTORY" was written all over the sky, and as he left the building to make ready for the approaching hour the clock struck One, the great doors were flung open for the admission of the public; and from every direction the multitude were thronging and pouring into the Coliseum to hear and to see and to participate in the inaugural ceremonies of the Peace Jubilee, about which so much had been written and said throughout the country.

From the Boston Daily Journal, June 16.

THE GATHERING HOST. — By half-past two o'clock nearly all of the chorus and orchestra were in their seats, and the immense throng of auditors were pouring in at the various entrances, a flood-tide of humanity. Spreading like a great wave, they covered the vast floor, rose into the balconies, and ascended the great amphitheatre at the northern end of the Coliseum. The sound of their tramping feet, as they passed into the building and sought their seats, was like the continuous "rota" of the sea as it rolls upon some far-reaching strand. There was no clatter or confusion of noise, but a steady, deep, almost solemn undertone, which subdued and drowned every other disturbing sound. It was the unconscious music of a great march of humanity, and filled the ear as the emblem of a vast hidden power. What grand destinies might be wrought out by the surging multitude were their energies so impressive even in the unthinking act of motion, united in some great endeavor! But was it not the real music of this great occasion, this coming up of the people in their simple majesty to celebrate the return of golden Peace after a mighty struggle? In every heart beat a symphony of gladness, in every eye sparkled the joy that follows the passing away of danger, and their tread was but the homely expression of noble impulses. There was music in that tread to one who can catch the subtle chords of the great diapason of life.

While all who entered were struck with the interior beauty and magnitude of the "Temple of Peace," the programme of the day was placed in their hands; but for the information of the reader the official programme of the entire Festival is here introduced.

**"Let us have Peace."**

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**OFFICIAL PROGRAMME.**

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**Great National Peace Jubilee!**

(PROJECTED BY MR. P. S. GILMORE,)

TO BE HELD

**IN THE CITY OF BOSTON,**

**June 15, 16, 17, 18, and 19, 1869,**

TO

**COMMEMORATE THE RESTORATION OF PEACE  
THROUGHOUT THE LAND.**

---

THIS GLORIOUS EVENT IN OUR NATIONAL HISTORY WILL BE CELEBRATED  
BY THE

**Grandest Musical Festival**

**EVER KNOWN IN THE HISTORY OF THE WORLD.**

---

**THE PRESIDENT OF THE UNITED STATES,**

**Members of his Cabinet, Heads of Departments,  
Governors of all the States,**

**And many other distinguished persons from all parts of the country, together with the  
Representatives of Foreign Governments at Washington, have been invited  
by the Mayor and City Council of Boston to become the**

**GUESTS OF THE CITY DURING THE FESTIVAL.**

---

**AN IMMENSE COLISEUM,**

**The largest structure in America, capable of accommodating FIFTY THOUSAND  
PERSONS, has been erected especially for this occasion, the  
interior of the building being**

**MAGNIFICENTLY DECORATED**

**WITH EMBLEMS OF NATIONAL PEACE AND HARMONY.**

---

**The extraordinary expense incurred in preparing for this great Festival has been met,  
with remarkable generosity, by the public-spirited, art-loving citizens of Boston, and  
the Executive Committee take great pleasure in announcing the following**

# Official Programme

FOR THE FIVE DAYS OF THE FESTIVAL.

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## FIRST DAY.

Tuesday, June 15, 1869, commencing at 3 o'clock, P. M.

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## INAUGURAL CEREMONIES.

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**PRAYER BY REV. E. E. HALE.**

TO BE FOLLOWED BY AN

**ADDRESS BY HIS HONOR MAYOR SHURTLEFF,**  
WELCOMING ALL GUESTS AND VISITORS TO BOSTON AND TO  
MASSACHUSETTS.

ALSO,

**A CONGRATULATORY ADDRESS**

**BY HON. ALEXANDER H. RICE,**

**On the Restoration of Peace and Union throughout the Land.**

---

THE INAUGURAL CEREMONIES WILL BE FOLLOWED BY A

## **GRAND MUSICAL PERFORMANCE,**

IN WHICH

**The Greatest Oratorio Chorus ever assembled,**  
Comprising One Hundred and Three Choral Societies, made up of nearly Eight Hundred  
Choirs, Clubs, and Vocal Organizations, and numbering in the aggregate, over  
**TEN THOUSAND VOICES,**

Who have been in rehearsal for many months, will take part, accompanied by

**A GRAND ORCHESTRA OF ONE THOUSAND MUSICIANS,**

SELECTED FROM THE BEST ORCHESTRAS, BANDS AND MUSICAL  
ASSOCIATIONS IN THE UNITED STATES.

---

The scale upon which it is proposed to carry out this Festival will represent, in its  
magnitude and splendor, the greatest cause for National rejoicing  
that the American people have ever been called  
upon to celebrate, — the

**Restoration of Peace and Union throughout the Land.**

It will bring together in fraternal greeting the leading men of the Nation, and people  
from all parts of the land; and, aside from its significance as the  
**FIRST GRAND NATIONAL REUNION**

since the close of the War,

It will be the Greatest Feast of Sublime and Inspiring Harmony that  
has ever been heard in any part of the World.

# PROGRAMME OF FIRST DAY.

Tuesday, June 15th, 1869.

## PART I.

### 1. GRAND CHORAL. "God is a castle and defence." LUTHER.



Sung by the Full Chorus, Ten Thousand Voices,  
with Orchestra, and Military Band Accompaniment, One Thousand Instruments,  
and the Great Organ.

### 2. OVERTURE. "Tannhauser." WAGNER.

Performed by the select Orchestra increased to  
Six Hundred Instrumentalists.

### 3. GLORIA. "From the Twelfth Mass." MOZART.



Sung by the Full Chorus,  
with Organ and Orchestral Accompaniment.

### 4. SOLO. "Ave Maria." GOUNOD.



For Voice, Violin *Obbligato*, Piano, Organ, and Orchestra.  
Sung by MADAME PAREPA-ROSA.  
The Violin *obbligato*, by Two Hundred Violinists.

### 5. NATIONAL AIR. "The Star Spangled Banner." KEY.

With an additional verse written by W. T. W. BALL, Esq.



To be sung as follows:—

FIRST VERSE:—Basses in Unison first 16 measures, Tenors in Unison, second 16 measures, ending with Full Chorus, accompanied by Organ and Orchestra.

SECOND VERSE:—Sopranos and Altos in Duett, ending with Full Chorus, accompanied by Organ, Orchestra, and Chiming of Bells.

THIRD VERSE:—Tenors and Basses in Unison first 16 measures, and in duett second 16 measures, ending with Full Chorus, accompanied by Organ, Orchestra, Military Band, Drum Corps, Chiming of Bells, and booming of Cannon.

(The Bells will be rung, and the Cannon fired by electricity.)

INTERMISSION FIFTEEN MINUTES.

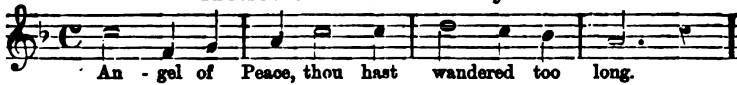


# PROGRAMME OF FIRST DAY.

Tuesday, June 15th, 1869.

## PART II.

1. HYMN OF PEACE, Written for the occasion, by DR. O. W. HOLMES,  
TO THE MUSIC OF  
"Keller's American Hymn."



FULL CHORUS,  
Organ, Orchestra, and Military Band Accompaniment.

2. OVERTURE. "William Tell." ROSSINI.  
Select Orchestra,  
SIX HUNDRED PERFORMERS.

3. INFLAMMATUS. From the "Stabat Mater." ROSSINI.  
*Andante Maestoso.*

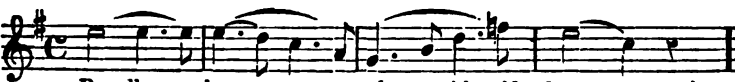


In - flam - ma - tus, In - flam - ma - tus et ac - cen - sua.

MADAME PAREPA-ROSA,  
With full Chorus, Organ and Orchestral Accompaniment.

4. CORONATION MARCH. From "The Prophet." MEYERBEER.  
Performed by the Full Band and Orchestra combined,  
ONE THOUSAND INSTRUMENTALISTS.

5. SCENA, from Il Trovatore. "Anvil Chorus." VERDI.



Proudly our ban - ner now gleams with golden lus - tre.

Sung by the FULL CHORUS,  
with Organ, Orchestra, Military Band, Drum Corps,  
One Hundred Anvils, all the Bells of the City in chime,  
and Cannon Accompaniment.

(The anvil part will be performed by 100 members of the Boston Fire Department.)

6. NATIONAL AIR. Written by REV. S. F. SMITH, D. D.  
"My Country, 'tis of Thee."  
To the Music of  
GOD SAVE THE QUEEN.



My country, 'tis of thee, Sweet land of liber - ty, Of thee I sing.

Sung by the FULL CHORUS,  
with Organ, Orchestra, Military Band, Drum Corps,  
Bells and Cannon Accompaniment.  
(The audience is requested to join in singing the last stanza.)

# PROGRAMME OF SECOND DAY.

Wednesday, June 16th, 1869.

## PART I.

1. FESTIVAL OVERTURE, based on "Luther's Choral." NICOLAI.

*"Ein feste Burg ist unser Gott."*

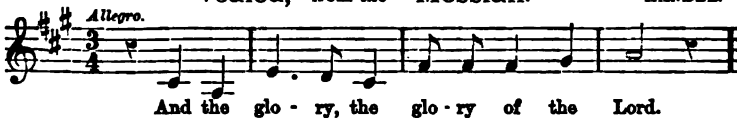
FULL CHORUS,  
Organ, and Orchestra.

2. CHORUS. "Glory to God," from the "Messiah." HANDEL.



FULL CHORUS,  
Organ and Orchestra.

3. CHORUS. "And the glory of the Lord shall be revealed," from the "Messiah." HANDEL.

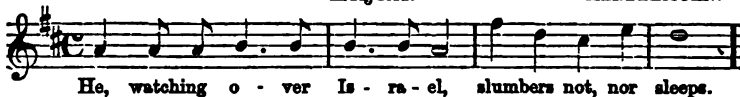


FULL CHORUS,  
Organ and Orchestra.

4. RECITATIVE AND ARIA. "Non piu di fiori;" from "La Clemenza di Tito." MOZART.

Sung by  
MISS ADELAIDE PHILLIPS.

5. CHORUS. "He, watching over Israel," from "Elijah." MENDELSSOHN.



FULL CHORUS,  
Organ and Orchestra.

6. AIR. "Let the bright seraphim." HANDEL.



Sung by  
MADAME PAREPA-ROSA.

(Trumpet Obligato performed by Mr. M. ARBUCKLE.)

INTERMISSION OF FIFTEEN MINUTES.

# PROGRAMME OF SECOND DAY.

Wednesday, June 16th, 1869.

## PART II.

### 1. DUET AND CHORUS. "See the Conquering Hero Comes."

from "Judas Maccabæus."

HANDEL.



See the God-like youth advance, Breathe the flutes, and lead the dance.

CHORUS. (*Sopranos and Altos.*)

See the conquering Hero comes,  
Sound the trumpets, beat the drums;  
Sports prepare, the laurel bring,  
Songs of triumph to him sing.

DUET. (*Sopranos.*)

See the Godlike youth advance,  
Breathe the flutes, and lead the dance;  
Myrtle wreaths and roses twine,  
To deck the Hero's brow divine.

GRAND CHORUS.—See the conquering Hero, etc.

Sung by the Choir of Artists, with Full Chorus, Organ and Orchestra.

### 2. SYMPHONY.

(In C Major.)

SCHUBERT.

*Andante,*

*Allegro,*

*Andante con moto,*

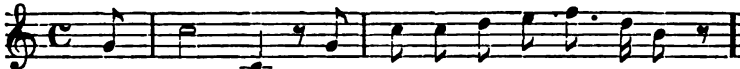
*Scherzo,*

*Finale.*

Performed by the Select Orchestra, 500 members.

### 3. SOLO AND CHORUS. "The Marvellous Work," from "The Creation."

HAYDN.



The mar - v'lous, the marv'lous work behold a-mar'd,

The Solo by

MADAME PAREPA-ROSA,

With Chorus, Organ and Orchestra.

### 4. CHORUS AND TRIO. "The Heavens are Telling," from "The Creation."

HAYDN.



The heavens are tell - ing the glo - ry of God.

(TRIO BY THE CHOIR OF ARTISTS.)

FULL CHORUS,

Organ and Orchestra.

# PROGRAMME OF THIRD DAY.

Thursday, June 17th, 1869.

## ANNIVERSARY OF THE BATTLE OF BUNKER HILL.

THE PEOPLE'S DAY.

National, Popular, and Patriotic Selections.

### PART I.

1. OVERTURE. "Fra Diavolo." AUBER.

Performed by the full Grand Orchestra.

ONE THOUSAND INSTRUMENTALISTS.

(The Solo Trumpet part to be played by Fifty Trumpeters.)

2. CHORAL. "Judgment Hymn." LUTHER.



FULL CHORUS,  
with Organ and Orchestra.

3. GRAND MARCH. "Peace Festival," first time. JANOTTA.



Composed for this occasion, and performed by the United Bands,

ONE THOUSAND MUSICIANS.

4. ARIA. "Robert toi qui j'aime." MEYERBEER.

Sung by

MADAME PAREPA-ROSA.

5. SCENA, from "Il Trovatore," introducing the "Anvil Chorus." VERDI.



Performed by the Full Chorus, with Organ, Orchestra, Military Band, Drum Corps,  
Bell, Anvil, and Cannon Accompaniment.

6. OVERTURE TRIUMPHAL, on the American National Air, "Hail Columbia." C. C. CONVERSE.

Composed for this occasion, and performed by the Full Band, with Organ and  
Chorus in the Finale.

INTERMISSION FIFTEEN MINUTES.

# PROGRAMME OF THIRD DAY.

Thursday, June 17th, 1869.

## PART II

1. MARCH MILITAIRE. "Prince Frederick."

BILSE.

Performed by Band and Orchestra,  
ONE THOUSAND MUSICIANS.

2. NATIONAL AIR. "Star Spangled Banner."

KEY.

Last stanza, as sung by  
MADAME PAREPA-ROSA.



O'er the land of the free ; And the home of the brave,

Sung by

MADAME PAREPA-ROSA.

with Full Chorus, Organ, Orchestra, Military Band, Drum Corps,  
Bell and Cannon Accompaniment.

3. SOLO FOR CORNET. "Cavatina from Il Bravo." MERCADANTE.

Performed by

Mr. M. ARBUCKLE,

with Orchestral Accompaniment.

4. CHORUS. "The Harp that once thro' Tara's Halls."

MOORE.

*Andante Affettuoso.*



The Harp that once through Tara's halls, The soul of music shed.

For Full Chorus, with Organ and Orchestra

5. OVERTURE.

"Stradella."

FLITOW.

Reed Band,

FIVE HUNDRED PERFORMERS.

6. CHORAL. "Old Hundredth Psalm."



Praise God, from whom all bless - ings flow,

Full Chorus, Organ, Orchestra, Military Band,  
and Cannon Accompaniment.

The audience is respectfully invited to join in singing the last verse.

# PROGRAMME OF FOURTH DAY.

Friday, June 18th, 1869.

## PART I.

### 1. OVERTURE.

"Jubal,"

C. VON WEBER.

Introducing God Save the Queen.

GRAND ORCHESTRA.

### 2. CHORAL. "To God on High," from "St. Paul." MENDELSSOHN.



To God on high be thanks and praise, Who deigns our bonds to sev - er.

FULL CHORUS,

Organ and Orchestra.

### 3. SYMPHONY, No. 5.

(in C Major.)

BEETHOVEN.

1. *Allegro molto.*

2. *Andante con moto.*

3. *Scherzo allegro, and*

*Finale, Allegro.*

GRAND ORCHESTRA.

### 4. ARIA.

"Lascia chio pianga."

HANDEL.

Sung by

MISS ADELAIDE PHILLIPPS.

### 5. CHORUS. "Achieved is the glorious work," from the "Creation." HADYN.



A - chiev - ed is the glo - rious work;

FULL CHORUS,

Organ and Orchestra.

### 6. CHORUS.. "Thanks be to God," from "Elijah." MENDELSSOHN.



Thanks be to God, He lav - eth the thir - ty land.

FULL CHORUS,

Organ and Orchestra.


INTERMISSION FIFTEEN MINUTES.

## PROGRAMME OF FOURTH DAY.

Friday, June 18th, 1869.

### PART II.


1. CHORUS. "Sleepers, wake! a voice is calling," from  
"St. Paul." MENDELSSOHN.



Sleep-ers, wake! a voice is call - ing,.....

FULL CHORUS,  
Organ and Orchestra.

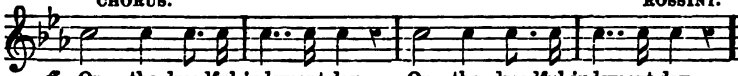
2. PRAYER. From "Moses in Egypt." ROSSINI.



Oh! Thou whose pow'r tremendous, Upholds the star - ry sky....

Sung by the Choir of Artists in Unison.  
First verse, Basses; Second verse, Tenors; Third verse, Sopranos; with  
FULL CHORUS,  
Organ and Orchestra.

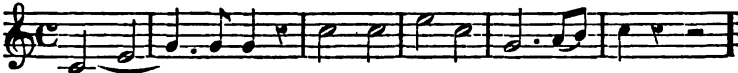
3. SOLO AND CHORUS. "Inflammatus," from "Stabat Mater."  
CHORUS. ROSSINI.



*f* On the dreadful judgment day, On the dreadful judgment day,

THE SOLO BY FIFTEEN LEADING SOPRANI IN UNISON,  
with Full Chorus, Organ and Orchestra.

4. GLORIA. From "Twelfth Mass." MOZART.



Glo - - - ri - a in ex - cel - sis De - - - o.

FULL CHORUS,  
Organ and Orchestra.

5. HALLELUJAH CHORUS. From "The Messiah." HANDEL.



Hal-le-lu-jah! Hal-le-lu-jah! Halle-lujah! Hallelujah! Hal - le - lujah!

GRAND CHORUS,  
Organ and Orchestra.

THE AUDIENCE IS REQUESTED TO RISE DURING THE SINGING OF THE  
"HALLELUJAH CHORUS."

# PROGRAMME OF FIFTH DAY.

Saturday, June 19th, 1869.

GRAND CHORUS COMPOSED OF  
THE CHILDREN OF THE PUBLIC SCHOOLS.

## PART I.

1. OVERTURE. "William Tell." ROSSINI.  
GRAND ORCHESTRA.

2. NATIONAL AIR. "Hail Columbia."



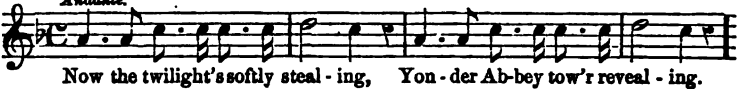
SUNG BY THE FULL CHORUS IN UNISON.  
With Organ and Orchestral Accompaniment.

3. THREE-PART SONG. "Brothers, to our Native Land." ART.



CHORUS,  
Organ and Orchestra.

4. CHORUS. "Now the twilight's softly stealing." MERCADANTE.  
*Andante.*



FULL CHORUS,  
Organ and Orchestra.

5. ARIA. From "Lucrezia Borgia." "Il segreto peresse felici." DONIZETTI.

Sung by  
MISS ADELAIDE PHILLIPS.

6. SOLO AND CHORUS. "So merrily over the ocean spray." BRINLEY RICHARDS.



First Verse, Sopranos in Unison ; Second Verse, Altos in Unison.  
With Full Chorus, Organ and Orchestra.



# PROGRAMME OF FIFTH DAY.

Saturday, June 19th, 1869.

## PART II.

PHYSICAL EXERCISES,  
UNDER THE DIRECTION OF  
MR. LEWIS B. MONROE.

1. CORONATION MARCH.

MEYERBEER.

GRAND ORCHESTRA.

2. RUSSIAN NATIONAL HYMN.

LYOFF.

With words of Welcome to GENERAL GRANT, by S. F. SMITH, D. D.



SUNG BY THE FULL CHORUS IN UNISON.  
With Organ and Orchestral Accompaniment.

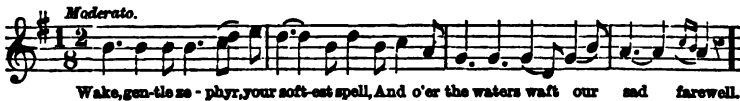
3. ARIA. From "Elijah." "Hear ye Israel."

MENDELSSOHN.

Sung by  
MADAME PAREPA-ROSA.

4. THREE-PART SONG. "Wake, gentle Zephyr."

ROSSINI.



CHORUS,  
Organ and Orchestra.

5. DUO. From "Stabat Mater." "Quis est Homo."

ROSSINI.

Sung by  
MADAME PAREPA-ROSA and MISS ADELAIDE PHILLIPPS.

6. GRAND CHORAL. Old Hundredth Psalm.



FULL CHORUS,  
Organ and Orchestra.

## RECAPITULATION OF THE PROGRAMMES.

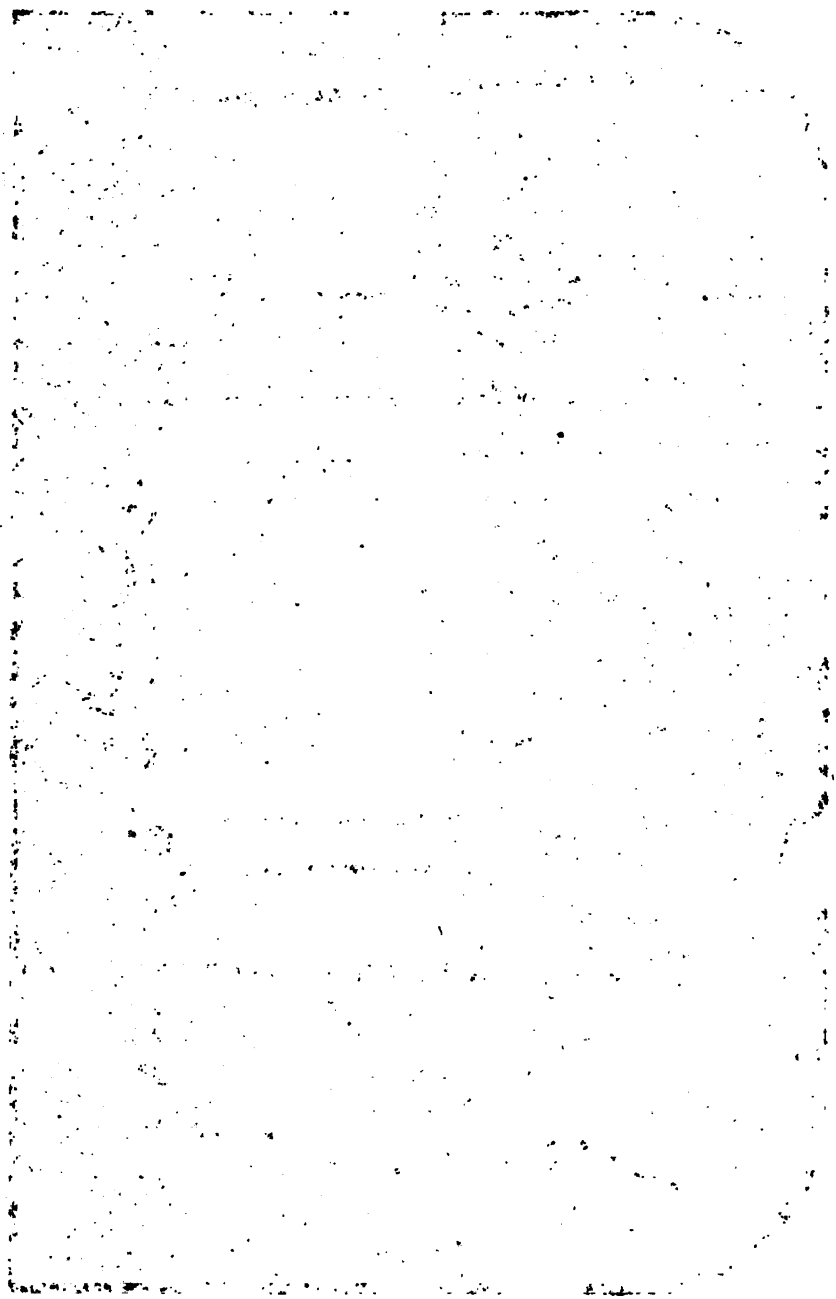
### THE MUSIC PERFORMED AT THE PEACE JUBILEE.

#### VOCAL.

|   |                    |
|---|--------------------|
| Choral. "God is a castle and defence" . . . . .                                     | LUTHER.            |
| Gloria. From the "Twelfth Mass" . . . . .   | MOZART.            |
| Solo. "Ave Maria" . . . . .   | GOUDON.            |
| Solo and Chorus. "Inflammatus," from the "Stabat Mater" . . . . .                   | ROSSINI.           |
| Chorus. "Glory to God," from the "Messiah" . . . . .                                | HANDEL.            |
| Chorus. "And the glory of the Lord shall be revealed," from the "Messiah" . . . . . | HANDEL.            |
| Chorus. "He watching over Israel," from "Elijah" . . . . .                          | MEYERBEER.         |
| Air. "Let the bright seraphim" . . . . .  | HANDEL.            |
| Solo and Chorus. "The marvellous work," from the "Creation" . . . . .               | HAYDN.             |
| Chorus and Trio. "The heavens are telling," from the "Creation" . . . . .           | HAYDN.             |
| Choral. "Judgment Hymn" . . . . .   | LUTHER.            |
| Choral. "To God on high," from "St. Paul" . . . . .                                 | MEYERBEER.         |
| Chorus. "Achieved is the glorious work," from the "Creation" . . . . .              | HAYDN.             |
| Chorus. "Thanks be to God," from "Elijah" . . . . .                                 | MEYERBEER.         |
| Chorus. "Sleepers, wake! a voice is calling," from "St. Paul" . . . . .             | MEYERBEER.         |
| Prayer, from "Moses in Egypt" . . . . .   | ROSSINI.           |
| Hallelujah Chorus. From the "Messiah" . . . . .                                     | HANDEL.            |
| Aria. "Hear ye, Israel," from "Elijah" . . . . .                                    | MEYERBEER.         |
| Duo, from "Stabat Mater." "Quis est Homo?" . . . . .                                | ROSSINI.           |
| Choral. "Old Hundredth Psalm" . . . . .   |                    |
| Recitative and Aria. "Non più di fiori," from "La Clemenza di Tito" . . . . .       | MOZART.            |
| Aria. "Lascia ohio piangere" . . . . .  |                    |
| Aria. "Il segreto perenne felice," from "Lucrezia Borgia" . . . . .                 | DOUBAY.            |
| Aria. "Robert, toi qui l'aimes" . . . . .   | MEYERBEER.         |
| Chorus. "The harp that once through Tara's halls" . . . . .                         | MOORE.             |
| Chorus. "Now the twilight's softly stealing" . . . . .                              | MERCADANTE.        |
| Solo and Chorus. "So merrily over the ocean spray" . . . . .                        | BRIDLEY RICHARDS.  |
| Three-part Song. "Wake, gentle Zephyr" . . . . .                                    | ROSSINI.           |
| Scene, from "Il Trovatore." "Anvil Chorus" . . . . .                                | VERDI.             |
| Three-part Song "Brothers, to our native land" . . . . .                            | ART.               |
| Russian National Hymn . . . . .   | LYOFF.             |
| Duet and Chorus. "See, the conquering hero comes" . . . . .                         | HANDEL.            |
| Overture Triumphant, with Chorus, on "Hail Columbia" . . . . .                      | CONVERSE.          |
| Festival Overture, based on Luther's Choral, "Ein feste Burg" . . . . .             | NICOLAI.           |
| Hymn of Peace, written by Oliver Wendell Holmes. Music by . . . . .                 | M. KELLER.         |
| National Song. "The Star-Spangled Banner" . . . . .                                 | KEY.               |
| National Song. "My country, 'tis of thee" . . . . .                                 | S. F. SMITH, D. D. |

#### INSTRUMENTAL.

|   |               |
|---|---------------|
| Overture. "Tannhauser" . . . . .                    | WAGNER.       |
| Overture. "William Tell" . . . . .                  | ROSSINI.      |
| Coronation March. From "The Prophet" . . . . .      | MEYERBEER.    |
| Symphony (in C Major) . . . . .                     | SCHUBERT.     |
| Overture. "Fra Diavolo" . . . . .                   | AUBER.        |
| Grand March. "Peace Festival," first time . . . . . | JANOTTA.      |
| March Militaire. "Prince Frederick" . . . . .       | BISSE.        |
| Solo for Cornet. "Cavatina from Il Bravo" . . . . . | MERCADANTE.   |
| Overture. "Stradella" . . . . .                     | FLOROW.       |
| Overture. "Jubal" . . . . .                         | C. VON WEBER. |
| Symphony No. 5 (in C Major) . . . . .               | BEETHOVEN.    |





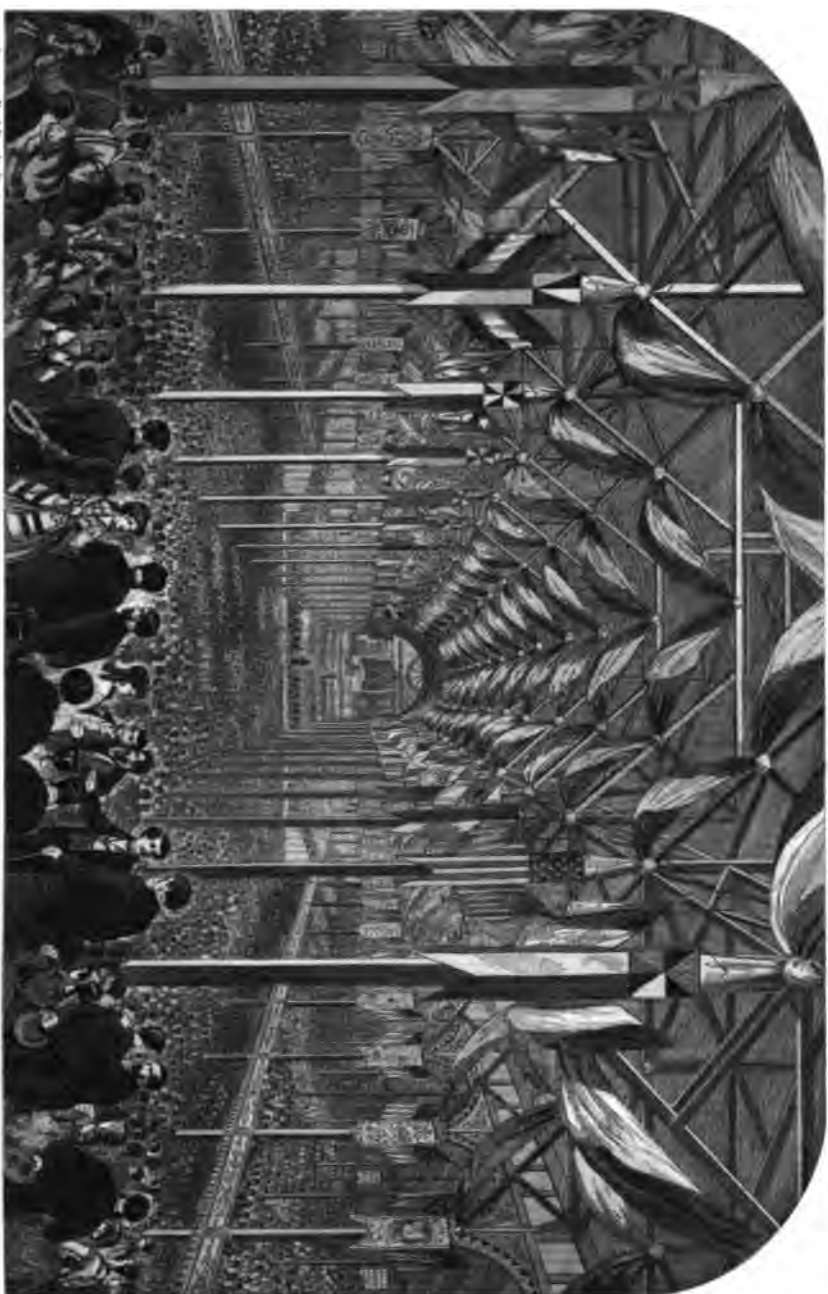


Illustration: The People of London

The illustration is a reproduction of a painting by J. M. W. Turner, titled 'The People of London', which depicts a large crowd gathered in a city square, looking towards a distant building.



As has already been stated, the doors of the Coliseum were thrown open for the admission of the public at One o'clock on Tuesday, June 15, and from that hour the tide of humanity kept flowing into the great building until Three, the time announced for the inaugural exercises of the Jubilee to commence. The scene within the building when all were in place was the grandest and most impressive ever beheld upon the American continent; nay, we might go further, and say ever witnessed in the world beneath one roof. The band of a thousand performers were in their seats, each with his instrument in hand ready to perform his part. They occupied a platform which, having a slight descent from rear to front, brought every member of the orchestra into view from the floor, and from every part of the house.

From the right, left, and rear of the band platform the chorus seats, filled with ten thousand of the best singers in the land, ascended row above row, going up, up, up, up, higher and higher and higher, until they reached the very eaves; and the sight of this great choir alone was a scene never to be forgotten.

The magnificent organ, which, without other voice or instrument, could fill the huge edifice with rich harmony, was all ready to pour out its marvellous tones under the artistic fingers of that true genius and gentleman, Dr. John H. Willcox, who was already at his post.

The big guns were in position, and together with all the bells of the city, were prepared to respond to the touch of the electrician, and lend their power and loftiness to the National Air.

But while the beautiful and picturesque musical scene within the building filled the eyes of the vast audience with wonder and admiration, the band and

chorus looked in turn with kindred feelings of astonishment upon the sea of faces turned towards them. In fact, for the time being, each and all felt a new sensation, a thrill of joy, of inspiration, of exquisite pleasure, which in life they never felt before, and which cannot be explained.

"If the scene alone awakens such feelings, what will be the effect of the music when the flood-gates of such harmony as we shall soon hear are opened upon us?" was a question the solution of which thousands awaited with mingled feelings of joy and fear.

"Will it be frightfully loud, or will it be very beautiful?" "May not the first grand outburst of the organ, with that immense body of voices and instruments combined, create such a concussion in the air as to destroy our hearing, and perhaps shake down the building?" "Is it possible that such a multitude of voices and instruments can harmonize and make agreeable music?"

These questions would soon be solved, and solved to the *entire satisfaction* of all within and without, — ay, of hundreds of thousands throughout the country who anxiously awaited the result.

At precisely ten minutes past three a delegation of the Executive Committee walked down the broad-aisle from the reception-room, escorting the minister and orators of the day to the platform, shortly after which the Hon. A. H. Rice called the assemblage to order, and Rev. Edward Everett Hale offered up the following prayer: —

Almighty God, it is in thy providence that we are here together, and we thank thee, Father of our spirits, that we are in thy presence, that thou art in the midst of us. We thank thee that thou hast led us through years of war into these years of peace and plenty. We thank thee that thou hast united these



States in one nation forever, and that thou hast given to it thy dominion from sea to sea. We thank thee that in that nation thou hast given welcome and homes to strangers who come from every land. We thank thee that thou hast overruled the counsels of men, and that thou hast dwelt in their hearts with thy Holy Spirit, so that they may live together as brethren. We thank thee that thou hast proclaimed liberty to the captive, and an opening of the prison to those that were bound. We thank thee that our brothers and sisters, our kinsmen and our friends, can come together here, from far distant homes, — from the North and from the South, from the East and from the West, — to unite together with one heart and with one voice to praise thee for thy boundless gifts to us; that mercy and truth have met together, that righteousness and peace have kissed each other. And now, merciful Father, for the days that are before us we ask a like blessing for ourselves and for our children; that thou wilt be with us, as thou hast been with our fathers; that in this, the week of our Jubilee, of our festivities, thou wilt rule in our hearts; that thou wilt draw near to us, and bring us near to thee; that these words of our lips, this offering of our hands may be acceptable service.

Father, we consecrate our lives to thee, and ask thee to bless us, as thy children, in the days that are before us. O, be pleased to give peace to these States and to this nation in all coming time. Father of mercies, so be with us that we may live peaceably with all men; teach us to forget the things that are behind, and teach us to look forward to those that are to come after. May he who is the Prince of Peace ever reign in our hearts, that we may welcome his coming, and may prepare his way. Direct us, Father, as thine own children, that in thee we may live and labor; that we may hew down mountains and lift up valleys, that the car of the Lord may roll gloriously on; that truth may spring out of the earth, and righteousness may look down from heaven. Hear us in our praise as we ascribe to thee the glory of every gift that comes to us. "Glory be to God in the highest, and on earth Peace, Good-will to men."

Our Father who art in Heaven, hallowed be thy name. Thy kingdom come. Thy will be done in Earth as it is in Heaven. Give us this day our daily bread. And forgive us our trespasses as we forgive those who trespass against us. Lead us not into temptation, but deliver us from evil. For thine is the kingdom, the power, and the glory, for ever and ever. Amen.

Immediately after the prayer Mayor Shurtleff stepped forward, and delivered the following warm Address of Welcome :—

To this National Festival, instituted to commemorate the return of Peace to our country, the restoration of our ancient liberties unimpaired, our national bonds of union unbroken, and our honor and credit unsullied, Boston welcomes you all most sincerely and cordially.

Let this welcome extend as widely as the beneficial and glorious effects of our happy Peace can reach and be felt, that all nations and all tongues may join in the joyful strains : and let the gladsome music of this Jubilee resound in one acclaim throughout the world, and be echoed and re-echoed to the remotest regions of the universe.

Domestic strife has ended. Peace and harmony prevail. The sons of the Union rejoice in liberty and friendship. All, then, are welcome to join with us in singing the praises of the Great Ruler of events, who has vouchsafed to us the most estimable of all blessings. May the harmony of this occasion strike deep into the breasts of us all, and awaken within our nature the most sacred and lasting impressions ; and may Peace and good-will forever reign triumphant !

Welcome, thrice welcome are all to this our Festival of Peace.

Then came the orator of the day, the Hon. Alexander H. Rice, President of the National Peace Jubilee Association, and delivered the following eloquent Address on the Restoration of Peace and Union :—

LADIES AND GENTLEMEN :—

No one, I am sure, can be more painfully conscious than I am at this moment, how inadequate is any single voice — much more any words of mine — to give suitable expression to the sentiment of this great occasion. The scene itself in all its fixed and versatile magnificence is its best interpreter ; and no eloquence, however lofty or descriptive, can equal the glowing inspiration of this impressive spectacle, even before a sound is uttered. There is scarcely an exhibition of physical power more imposing than a multitude of living humanity ; and no display of moral grandeur is more sublime than the movement of that multitude when swayed by a common impulse and a kindred sympathy.

The law of power and the law of harmony readily unite in one, whether in the domain of Nature or of Sentiment. For do we not read, that, when the virgin worlds came forth, radiant in divine glory and rich in gifts from out the everlasting solitude, at the bidding of Almighty Power, the morning stars sang their greetings together, and all the sons of God shouted for joy? So, also, is it ordained in the affairs of men that the highest triumph of victory is the most perfect peace, — the loudest din of battle is hushed in the melody of song. In entire agreement with this thought convenes this vast assembly, larger than was ever before gathered in a single audience-room upon this continent; gathered from the East, from the West, from the North, and from the South, to blend the power of numbers and the harmony of sound, — to attune multiplied voice and instrument of every name, in sending up to Heaven and forth to men a pæan of great joy over the restoration of domestic peace, and the renewal of prosperity to our common country.

That country has long been in unconscious preparation for such a festival; so that the unanimity with which its announcement was received was but an animating echo of that loyal sentiment which, seven years ago, brought millions of volunteers to our battle-fields, when the signal-guns of Sumter, reverberating over prairie and lake, and city and hillside, made the first decisive announcement that the great civil war had begun. And the culmination of popular interest in the progress of the Jubilee is evinced by these waiting thousands, whose hearts throb with exultant expectation, until it shall tell its own story in the grand outburst of instrument and song.

Music is a nearly universal language; but it is the language of the emotions rather than of thought; —

“Warm, energetic, chaste, sublime!” —

the language understood alike by man and seraph; of the prophet's harp and the angel's lyre; the language of devotion. It has the mystic charm of consolation to the weary soul, and fires with courage amid the terrors of the battle-field. It sings in the hum of the insect's wing, and roars in the trembling thunders and in the ocean's surge. It is the song of maternal love by the infant's cradle, and it alone can utter forth the mighty torrent of a nation's joy.

But justice demands that we shall pause at the outset for a moment's homage to the genius which inspired the thought of this great Jubilee, and to the burning zeal and steadfast confidence

which have vitalized its execution. To Mr. P. S. Gilmore belong the crowning honors of this day, — to whose professional fame, if anything need be added, it is sufficient to say, that, while this festival, in grandeur of conception, completeness of detail and accompaniment, and, as I predict, in magnificence and pathos of execution, has had no equal in modern times, if indeed it has had in any age or country, its only rival was also the offspring of his genius, and formed the double tribute of devotion to his art and of loyalty to his country, on the occasion of the inauguration of the first free State Governor of Louisiana, on the 4th of March, 1864.

I make grateful mention, also, of that queen of song whose love for her chosen art illustrates and beautifies her sex, and whose heroism transcends it while she bravely encounters these acres of space, that she may add to the marvels of this National Jubilee the matchless efforts of her thrilling and melodious voice; and, also, of those favorite native artists, some of whom linger upon our shores before reaping new rewards and plaudits in foreign climes, that they may enrich the airs and chorus with their inspiring tones. And if I refer to but one more individual among the many here who merit praise, it is because all hearts compel the tribute of our thanks to Ole Bull, who, with gratuitous service and irrepressible enthusiasm, has come into the Coliseum, instrument in hand, and with his bewitching violin, in orchestra and solo, will soon summon us all away from the cares of life to the delectable realms of fascination and enchantment.

PEACE is the theme of our song, — PEACE the ideal goddess of our Jubilee. "Let us have peace!" are the watchwords of the great hero of the war, to whose military renown the country has now added the highest of civil honors. They are both a commentary upon the past and a promise of the future; they reflect a state of war or of its consequences, and they plead for permanent tranquillity. We have been taught to believe and joyfully accept the lesson, that the form of government which has come to us by inheritance is the wisest and most beneficent which the sagacity of man has hitherto discovered; that its principles are the gathered harvests of the fields of social science and the best experience of centuries of national failures and successes, embodied in a new declaration of human rights, whose promulgation marked a new epoch in human affairs. But few of the conceptions of men are perfect, and even newly discovered principles, true in themselves, are not always susceptible of incorporation into active forms which immediately produce their highest and

most salutary results. Whether, in framing the Federal Constitution, the conditions of civilization in the Colonies admitted of forming "a more perfect Union," which should be free from every element of future discord, is a question which can now be discussed to no practically useful end. It is well to remember gratefully that the new principles, when enunciated, commanded the almost universal consent and admiration of mankind; and that whatever distrust existed respecting them grew out of the infirmities of human nature, and not out of the everlasting truths which the "Declaration" proclaimed; and that the elements of discord which have since appeared were not embodied in the Declaration of Independence, nor in the Constitution, but were incidental to the condition of society in some sections of the country, and were then deemed so insignificant in importance that their eradication might safely be left to the operation of natural causes. How fatal was this mistake, more than three hundred thousand new-made graves — but just now decorated with the beautiful flowers of this vernal season, and wet with the glistening tears of weeping kindred — are the most solemn and eloquent testimony. Nevertheless, four generations of men, through a period of more than seventy years of almost uninterrupted peace, witnessed the growth of a nation upon the foundation thus laid, from a population of three millions to more than thirty millions of people, embracing Commonwealths which presented higher forms of social privilege than had ever before been enjoyed by the masses among any people, — a nation whose agriculture was sufficient to feed half the civilized world, — the surplus of whose textiles was the main source of supply for the factories of England, and the tonnage of whose commerce was greater than that of any other nation on the globe. In the circle of its domestic industry flourished the arts of every name. Invention seemed to unveil the hidden treasures of her great arcana before it and to invite spoliation. Its free schools, besides teaching and disciplining the intellects of all conditions of society, blossomed and ripened into a literature rich in every department of human thought and knowledge. As from its workshops and factories came men who have reformed the conditions of manual labor, by compelling the elements of nature to toil with engine and pulley, so from its academic groves Fame has transferred to conspicuous niches in her golden temple poets and orators, historians and sculptors, mathematicians and divines, and recrowned their laurelled brows with the perennial glories of immortality. Plenty filled the public treasury to overflowing. Prosperity welcomed

Poverty as she landed in its seaports, giving her farms and employment in exchange for rags, and meting out to her children salvation from an orphanage of wretchedness. Such, in brief, was at least one aspect of our country before the great war of 1861; and such it might have been in all its aspects. For the causes of the war are not to be found in the falsity of any of the principles of the Declaration, nor in the provisions of the Constitution, nor in any impracticability of the ideal conception of our government. The war was rendered possible only by deficiencies in the fundamental law, which were magnified into importance mainly by events which originated after it was adopted.

It was, nevertheless, not only one of the most stupendous wars of history, and one of the most lamentable in that it was a domestic civil war; but the value of its historic teaching lies in the fact that it was not a war arising from the ambition of rival sovereigns, nor a war for conquest, nor a war of retaliation, but a war into which were cast the essential ideas of popular liberty in their broadest application.

The great argument had been made in Senate and forum. The appeal had been carried to public opinion and to public suffrage. In short, the hour had struck in the belfry of the ages when the rights of human nature inexorably demanded that another step forward should be taken; and the way led through an indivisible sea of blood. Into its surging billows millions of men leaped with agile ferocity; they grappled and dashed at each others' throats with sabre and bayonet. Infantry, cavalry, artillery, fort, frigate, and gunboat, poured in the terrible missiles of destruction. Death gloated over the carnage of his new implements of monitor-ships, and mammoth guns, and minie balls, and repeating rifles. Dauntless bravery, intrepid courage, consummate skill, more than Roman firmness or Spartan courage, characterized the conflict. The gory torrents overflowed the land, dashed through the streets of our cities, spread over our farms and villages, and left their memorial stains upon almost every home. Mourning here, — desolation there, — debt everywhere! Such was the scene! Such the contrast against seventy years of peace!

With bated breath we anxiously ask, Will the new peace be permanent?

As the causes of the war did not lie in the essential principles of the government, nor, strictly speaking, in errors of administration, but in influences and institutions which no longer have power or existence upon this continent, it is safe to say that the

same causes can never lead to another conflict of arms. Moreover, whatever differences of interpretation respecting the powers of the separate States and the legitimate authority of the National Union, as a supreme government, were open subjects of discussion and controversy before the war, have been definitely settled. Slavery and secession are no longer questions within the arena of American politics. The country has passed on to a stage beyond them, — to its higher life of Freedom and Union ; and is preparing already for that new and glorious career which its geographical position, its internal riches and resources, and the opportunities of this epoch in the affairs of men, have secured to it.

Moreover, while it is true that a government which depends for its defence and existence, as well as for its authority, upon the consent of the citizens, must necessarily engender that jealousy of its honor and the self-reliance and patriotic devotion which are the essence and spirit of military success, yet the people of this country cannot in any other just sense be called a military people.

The facility with which they learn the science of war and the marvellous precision and energy with which they conduct martial campaigns, have indeed been shown on a scale of stupendous and tragical magnificence, which, if it have no other benefit, will be a stronger element of national security than a whole coast-line of fortifications. But still the taste of Americans is not for war and conquest, but for the pursuits of agriculture and commerce, and for the manifold forms of domestic employment and the higher arts of social and civil life.

Not all the heroes whom the war has made have sensibly affected the general indifference to the profession of arms. Greater security than ever is felt in dispensing with a large standing army ; and the value of the navy is already estimated more in its relations to its present and future service in the channels of commerce, than of its probable importance or necessity for national defence. Americans have been taught self-reliance by the experience of the late war ; and, beyond the nucleus of an army and navy, which may expand in a ratio commensurate with the growth of the country, they have committed their security to the intellectual and physical vigor and valor of the people, and to the organizing skill and leadership of military commanders, whenever an exigency for martial service may occur.

For many years previous to the recent war there was a certain latent but painful apprehension among not a few of our sagacious statesmen that the most dangerous element to the Republic, next

to slavery, would be found in the future expansion of its territory ; that the weight of the general government rested so lightly upon the States that its binding force was in danger of being overcome by local diversities of opinion and interest ; and that we might consequently have, in the not distant future, an Atlantic and a Pacific Republic, and a Northern and a Southern separation, if, indeed, there should not be a disintegration of the glorious Union into a congeries of petty Republics like those of Central America itself ; and that this separation was almost certain to be accomplished by a series of wars, at least as numerous as the divisions made. But with the restoration of peace all that apprehension has fled ; because the war has demonstrated that there is no danger in homogeneous expansion, and has purified the Republic as by fire, eradicating the real elements of dissolution. The giants of the forest in their infancy might have been crushed beneath the tread of the hunter ; but in their maturer growth they toss him among the smallest of their branches and wrestle playfully with the winds and storms.

Peace has not come by a compromise which might have left within the country the seeds of still mightier wars in future years. Nor is it a peace in which the different sections of the country shall be held at bay by military power, as France restrains England, and Prussia restrains France, and England reciprocally restrains both. But it is a peace resting upon the immutable basis of justice and humanity, upon a common interpretation of the fundamental law, and upon a more homogeneous civilization in the States. In fact, now for the first time in our history is beginning to be fulfilled the prophetic vision of that Republic whose foundations were laid in the Declaration of Independence, and for the rearing of whose superstructure the patriots of the Revolution thought it glory and gain to die. How thoroughly public opinion has changed respecting the dangers from an extension of territory is manifest in the fact that every acre of the vast interior of the continent, held but recently as an unknown wilderness, and occupied only by wild beasts and savage men, has now been organized under the forms of civil government, with its representatives or delegates in the National Congress ; and to these embryo States the policy of the Government invites unlimited immigration by inducements which it is in the power of no other country to present. Furthermore, not content with possessing the whole Pacific slope, from British Columbia to Mexico, within a twelve-month Congress has ratified with remarkable unanimity the purchase of the entire Russian possessions on this continent. And



the pending negotiations with Denmark for the Island of St. Thomas are the crowning testimony that, whatever were the grounds for alarm at the expansion of the national domain, they have wholly disappeared.

If it be the destiny of the United States ultimately to absorb the whole habitable parts of the continent of North America, as present indications signify, I believe this will be done, whether from necessity or the choice of those concerned, with entire safety to the National Union, and also by those honorable and peaceful means which accord with the spirit and civilization of this age. Nor will it be surprising if the tendency to centralization, which some intelligent statesmen now look upon with a fear corresponding to that of the opposite tendency before the war, should soon be seen to be but the necessary, as it is the strongest possible, guaranty of cohesive unity under the expanding vigor of the great Continental Republic. The strongest elements of power are diversity in unity ; the rope of many strands holds under the greatest tension ; and the diversity of our climate, products, and pursuits, blending together, as they do, in the interests of commerce and defence, will be a great pacific bond coincident with the longitude of the continent, not less strong and enduring than is that wonder of enterprise coincident with its lines of latitude, — the rightly named Pacific Railroad.

The founders of this Republic counted much upon its isolation, ocean-wide from the political complications of the Old World, as a means of national and international peace. Such was undoubtedly a necessary and providential condition in their day ; but it must be confessed that security only thus obtained would be bought at the price of national insignificance ; and so long as that kind of security was coveted, the monarchies of Europe made small account of this government in the equations of political power. The clipper ship, the steamship, and the telegraph, in their turn, have done much in recent years toward bringing this country into greater prominence in this respect. But the appearance of a new sun in the heavens could not more alter the phases of nature than have the results of the great war, whose close we commemorate, changed the political relations of this country to the rest of mankind. Not only for ourselves has the inevitable test of republican institutions been made, but for them ; and in that test the almost uniform history of rebellions and of republics has been reversed ; so that the great fact has at last been inscribed, as with letters of fire in the sky, that a government resting upon the consent of the governed has survived a trial that

would have shaken to its foundations the strongest monarchy of the world ; and that it has come out of the bloody ordeal a thousand fold stronger than when it entered. Of such a people there can be no insignificant estimate in the future, either by monarchs or common men,

It would savor of vain boasting to say that the seat of political power has already changed from the Old World to the New ; but it would be *untrue* only in the same sense that it would be to announce the approach of sunrise when it is only the dawn of day. As well might we attempt to stop the car of Phœbus at the gates of Aurora as to stay "the course of empire" on its "westward way." There is not at this hour a first-class power in Europe which is not sensibly affected, both in its policy with other nations and in its domestic administration, by the new and increasing importance of the United States. And to their honor and our gratification it may be said that this great influence arises not more from a just appreciation of the gigantic military resources of this nation than from the moral grandeur of its position and the force of its example. Within a few days past it has been stated to me by an authority which I consider inferior to none in this country, that, notwithstanding the known policy of peace on the part of this government toward England in the honorable settlement of the Alabama claims, the representative of one of the four great powers of Europe, himself among the ablest of living diplomatists, had declared that, so long as these claims shall remain an open question between the United States and Great Britain, the influence of the latter must be regarded as materially weakened in the councils upon European affairs. And the same authority, also, while commending the telegraphic congratulation of the Prime Minister of Prussia to the President of the United States, on the day of his recent inauguration, as an act of unparalleled international courtesy, and as a just tribute to his exalted character and position, saw in the despatch, also, the unmistakable signs of diplomatic significance.

I shall abate nothing from the measure of our united affection and respect for the great Admiral of our navy, whose presence here to-day, with that of his brave compeers in march and in battle, on land and sea, adds dignity and grace to this Jubilee, as their deeds add lustre to the fame of their country, if I say that the imperial honors lavished upon him in his recent expedition were the world's admiring tribute alike to the man and to the flag which floated above him.

The Atlantic Ocean, with its steamers in eight days from Euro-

pean to American seaports, and beneath whose freighted waters the messages of intercommunication outrun the speed of the earth in her revolutions, is no longer an appreciable barrier to reciprocal influence. On the other hand, all eyes are already turning to the Pacific Ocean as the field of an immense Oriental and American commerce in the immediate future. The civilization of the West is crossing the Pacific. Like an Angel of Resurrection it stands knocking at the gates of China and Japan, and with clarion tones proclaims the tidings that a new era has dawned upon the world. And from their myriad populations will come countless thousands to meet the hardy emigration of Europe, and the intelligence, enterprise, and energy of the American mind, in working the materials and in utilizing the facilities of this vast continent under influences favorable to the highest progress and achievements of the race.

The imagination aspires to grasp, but fails in the effort to conceive of the possible greatness of a free and united people occupying a territory almost boundless in geographical extent, diversified in climate and productions, and rich in the nameless treasures of Nature, — a country located between the two great commercial oceans of the world; drawing to itself the long-buried secrets and agencies of Oriental civilization, and the arts and discoveries of the most polished nations of modern times; in population practically numberless; advanced in education, literature, science, refinement, and Christianity, and stimulated by every incentive that can appeal to the interest, taste, ambition, or sense of duty among men.

The opportunity for this great example of human progress and achievement but just now hung suspended amid the crises of the battle-field. For a while it shared the vicissitudes of loss and recovery, of victory and defeat, with the fortunes of War. We commemorate the end of war and the establishment of a national peace which secures this opportunity to posterity, and to ourselves the unnumbered blessings of this land of freedom.

Ladies and gentlemen, fellow countrymen and countrywomen from every quarter and of every condition, we rejoice with you in this great and beneficent consummation. We greet you with cordial benedictions. Let the multitudinous harmonies of these days of jubilee symbolize a real unity of friendship and brotherhood which shall be universal and unending. We bid you God-speed in a new career of honors and usefulness; and we invoke for our beloved and common country that righteousness which exalteth a Nation, and which is able to keep the foundations of

the Republic secure, until the final triumph of Peace and Virtue on the earth can be celebrated only in that greater Jubilee of the "innumerable company," whose hallelujahs shall roll in seraphic sweetness with the ages through the eternal years.

At the close of Mr. Rice's oration, — which was listened to with marked attention, and frequently interrupted with applause, — came the anxious moment to which all had been looking forward with mingled feelings of awe and admiration, — the moment that the great music should fall upon the ear and fill the hearts of all. The honor of inaugurating this part of the ceremonies was — through the kindness of the committees — conferred upon the projector; and although he did not share in the doubts and fears so widely entertained regarding the result, although his soul had been aglow a thousand times as in imagination he revelled in the scenes and heard the glorious music which was now about to be realized, yet he was not the less seriously impressed with the great importance and responsibility which attached to the moment, to the occasion, to the first move, the first outburst of harmony, the first impressions, the first result of the "great experiment."

During the preliminary exercises the artists and conductors of the day were awaiting the "call" in one of the large rooms beneath the stage. While there, Mr. Gilmore suggested to Carl Rosa the good effect of the latter's taking one of the violins, — there were plenty of spare ones, some of the musicians having two, — and going to the front with Ole Bull, who honored the occasion by accepting an invitation to appear as leader of the orchestra. Without ceremony the accomplished Rosa — who had just arrived, and escorted his distinguished wife to her room — accepted the suggestion; an instrument was procured, and at the close of the oration, when the

word "All ready" was given, these two eminent artists ascended the steps at the rear of the orchestra with violins in hand, and proceeded through the acre of instrumentalists to the front of the stage. The first sight of Ole Bull called forth loud and prolonged applause, and the unannounced and unexpected appearance of Carl Rosa gave additional pleasure to all, and increased the *furor* with which their appearance was greeted, which continued until both artists were in their seats at the front.

Next came the projector, and he may, without egotism or vanity, say that it was the proudest moment of his life. Thousands were there who, months before, had looked upon his proposition for this grand Festival as an illusion, and who had considered him insane; thousands were there who had doubted its feasibility, and would neither encourage nor subscribe a dollar in its early struggle to its realization; thousands who never expected to see it come to pass; and hundreds of writers and critics from afar, many of whom, up to that time, had spurned the idea, and impressed the public with the feeling that it could only result in chaos and musical failure;—there they were to hear and to see; and whatever disapproval or misgivings had filled their minds before, whatever they might have said against the projector and his "visionary" scheme, all, all generously forgot at this moment, and orchestra, chorus, and audience united in giving him a welcome of which he might well feel proud,—a welcome that lifted clouds of sadness from his heart, let in the sunshine of sweet sympathy, and obliterated every unkind thought, if such he ever entertained towards those who strove to prevent and destroy the realization of this the greatest effort of his life.

After bowing his acknowledgments to the vast audi-

ence for the grateful and encouraging reception given him, he could have said, if he had uttered the sentiments of his soul:—

“Ladies and gentlemen, my soul is filled with gratitude for the hearty and generous reception with which you have greeted me to-day. I accept it in the fullest spirit as a manifestation of your sympathy for one, who, for a time, labored alone, inspired with the belief that this day, this hour, this moment, and this magnificent scene would surely come to pass.

“But while I thank you for your spontaneous and friendly recognition of my humble efforts, I would be unmindful of my duty, forgetful of the obligations I am under, and unworthy the position in which I am now placed, did I not call to your notice, and impress upon your minds, the fact that you are chiefly indebted to the little band who are seated in your midst—the members of the Executive Committee of the National Peace Jubilee Association—for the realization of the grand Festival you are here to enjoy to-day. Imagination may paint the most gorgeous and beautiful scenes, such as this; but after all, nothing but labor and substantial aid, nothing but strong hands, strong hearts, and strong pockets, can bring such scenes into existence. These ‘qualifications’ the gentlemen whom I have mentioned not only possess, but brought to the support and rescue of the Peace Jubilee when it was trembling for succor and for life. While to these gentlemen the highest honor is due, the other committees who have so ably co-operated with the Executive Committee, and the many who have filled offices of responsibility and otherwise aided in giving shape to the enterprise, merit your warmest recognition and acknowledgment.

“But how can I express to you my appreciation of

the noble services rendered in preparing for this Festival by the 'immortal ten thousand,' and the noble artists who form the magnificent spectacle you now see before you!

"For weeks and months this heavenly-looking choir have given their time and their hearts to the study of the sublime music with which they are now so well prepared to inspire you; and while you gaze upon this beautiful scene with almost reverential awe, and express your admiration and congratulations in the fullest measure of heartfelt applause, let us remember that *to One alone, the Omnipotent God, all honor, all glory, and all praise are due.* The inspiration came from him, to be offered up as a fitting expression of the national heart to commemorate the joyous return of Peace. In his name we are here to-day to affix the broad seal of harmony to the Divine Will, which has secured to you and to your children, and to your children's children for all ages to come, a land free from bondage and oppression; where, like the trees and the flowers, the herbs and the fruit, and everything that springeth into existence under the broad sunlight of Heaven, mankind can find room to grow and generate without crushing, absorbing, or destroying his neighbor's right to the privileges which, in the sight of God, are for the benefit and elevation of the one as well as the other,—for the benefit of *all* who breathe the breath of life. May it be the will of Providence that the nation which has offered up such sacrifices for its own existence, cutting out with the sword the only sore upon its breast, and casting into a river of blood the only cause for dissension or disagreement,—may that nation now become a garden of happiness from one extreme to the other, and every member of its great family unite in forgetting the trials and persecutions which all have

equally borne in the late upheaving and of human nature to right itself.

“To inaugurate this new era of brotherly love you are here to-day from all parts of the land ; you have listened to the prayer of the minister of the Gospel, and to the addresses of the orators of the day, now give ear to an expression of the universal language of the soul, — the language which cannot fail to unite all hearts in harmony ; and since the morning stars sang together, and the angels proclaimed the coming of the new-born Prince of Peace, there has never been heard upon earth such a glorious song of praise and rejoicing as shall transport your hearts with delight.”

These were the sentiments and the feelings which filled the heart of the projector to overflowing during the few moments taken by the great audience in giving him a more than generous welcome. He had been before some of them as individuals frequently, pleading for the cause which for a time had so few advocates ; now he was before them, his heart filled with gratitude towards all for the favors he had received, and was about to inaugurate

### The Musical Exercises of the Peace Jubilee.

The first piece upon the programme was Luther's grand choral,

#### GOD IS A CASTLE AND DEFENCE.

For Full Chorus, Organ, Orchestra, and Military Bands.

The first peal of the organ was the signal to the chorus and orchestra to prepare ; the ten thousand singers arose, and the thousand musicians placed their instruments in position. All eyes were now directed to the uplifted *baton* ; chorus, organ, and orchestra were to come in *fortissimo* at its very first move. For a



moment all seemed hushed into breathless silence. Then — “*In the name of God*” — the wand came down, and the grandest volume of song that ever filled human ear rolled like a sea of sound through the immense building; grander and grander came wave after wave, now loud as the roar of the ocean, now soft as the murmuring stream. O how beautiful, how pure, how heavenly! what sublime chords, what ravishing harmonies! Not a jarring note from first to last, but like the mingling of many waters, organ, voices, instruments, all blended together in one noble flood of music, sweeping away forever in its mighty and majestic flow every vestige of doubt and fear, and carrying upon its swelling tide joy to all hearts, and bearing the fact to the world abroad of a glorious triumph for art and for the musical people of America.

The instant the music ceased there was an immense outburst of applause; the question of “feasibility” was decided; the entire audience felt relieved of a great weight of anxiety; and, as if to heighten the glory of the occasion, the bright sun, which had been under a cloud all day, now shone upon the scene, its golden lustre streaming in through every aperture like rays from heaven, while upon the wings of lightning the news sped to all parts of the land that the “great experiment,” the great Musical Festival, the great Peace Jubilee, had passed the threshold of doubt, and was most successfully and auspiciously inaugurated.

The second piece upon the programme was

#### WAGNER'S OVERTURE TO TANNHAUSER.

This was played by a chosen band of Six Hundred performers, under the *baton* of Julius Eichberg; and his appearance upon the conductor's stand gave the great-

est pleasure to all who admire modest merit, true musical genius, and genuine artistic ability.

The beauties of Wagner's magnificent overture were never developed with such fine effect before. The fulness of the instruments in all the parts enabled Mr. Eichberg to bring out every figure clear and bold; and in the *finale*, where the brass (which was largely increased for this grand climax) take up the principal theme *fortissimo* in unison, and the strings come in, rushing through the stately choral like a whirlwind through the forest, the effect was highly inspiring.

The performance was received with a storm of applause, and was a grand triumph for the orchestra, the conductor, and for Wagner.

The third piece was the

#### GLORIA, FROM MOZART'S TWELFTH MASS.

For Full Chorus, Organ, and Orchestra.

The able and experienced conductor, Carl Zerrahn, assumed the *baton* in this piece, and his appearance created a *furor* as great as ever welcomed musical chieftain.

The Gloria was a severe test for the chorus. Ten Thousand voices could not move with the celerity of a church choir, and from an inclination on the part of some of the singers to hasten while others retarded the time, it seemed at one moment as if the chorus would go to pieces; but under the firm lead of Mr. Zerrahn, who marked the stately measure with force and inspiration, the whole body soon came under subjection, and the four parts moved along majestically to the close. The effect of this—one of the best choruses ever written—was grand, and elicited the warmest applause of the audience.

The fourth piece was

GOUNOD'S AVE MARIA.

For Voice, Violin *Obbligato*, Piano, Organ, and Orchestra.

At the proper moment the Queen of Song, Madame Parepa-Rosa, made her appearance; and as she came down through the orchestra to the front of the platform, she received an ovation from band, chorus, and audience of which any queen might well feel proud.

When the applause subsided the *arpeggio* figure originally for piano, which runs through the whole piece, was taken up, *pizzicato*, by Thirty cellos and Thirty violas; then came the organ, leading into the theme, usually played by one instrument, but now by *Two Hundred Violinists*. The effect of this great body of strings in unison, playing the beautiful and plaintive melody, is indescribable; they reach the climax, the orchestra comes in with a full accord, and now the voice takes up the theme just played by the Two Hundred violins, while they perform the *obbligato*. How beautifully the crystal voice of Madame Rosa soars over all! how steadily she sustains every tone! hear the violins follow and repeat the measures she has just sung! with what expression and agitation she appeals to Maria, Maria, adding the fervor of inspired song to the beautiful prayer, while the violins are wailing beneath. Now they go together, the cellos and violas snap the *pizzicato* stronger, the organ and orchestra increase their *forte*; and with full power the voice and Two Hundred violins ascend to the upper B natural. O, what a magnificent effect! what heavenly music! what a superb voice! Now comes the *diminuendo*; what sweet sadness in every tone! Amen, Amen; it seems as if the music is weeping, when through the thrilling *tremolando* is heard the final Amen.

Never, never was there anything more beautiful than this; the vast audience and the Ten Thousand singers made the welkin ring again and again, while the waving of handkerchiefs from the remotest corner of the building testified that, according to measurement, the incomparable voice of Madame Parepa-Rosa was fully proven to be "five hundred feet long, three hundred feet wide, and a hundred feet high."

Next came the National Air,

#### THE STAR-SPANGLED BANNER.

*For Full Chorus, with Organ, Orchestra, Military Band, Drum-Corps, Chiming of Bells, and Cannon Accompaniment.*

After an introductory symphony the first stanza of the first verse was taken up by about Twenty-five Hundred bass voices in unison, next came all the tenors in the second stanza, and then the full chorus. In the rendering of this verse the orchestra got "mixed" for a few moments, and came near "smashing up." The parts had never been played from before, and in consequence of four measures, which by accident were marked repeat, and should not be so, the chorus went on all right, while the orchestra were four measures behind. This was a frightful moment for the writer, who was conducting at the time. However, it fortunately happened that the harmony was about the same, and with the exception of a few, nobody knew there was anything wrong, and the members of the Band discovering the error, avoided the repetition after the first verse. There was no time to run over the orchestra parts in the morning, but this was a proof that even the simplest thing should not be produced in public without a rehearsal of all the parts. The second verse went beautifully, and was sung by all the sopranos and altos in duet, ending with the

full chorus. The first stanza of the last verse was sung by all the tenors and basses in unison, and the second stanza by the same voices in duet. Then came the full chorus with all the power of the organ, orchestra, military band, drum-corps, bells, and cannon accompaniment.

It would be impossible to describe the effect which the national air produced, rendered as above. No sooner had it closed than the entire audience arose, giving vent to a perfect storm of applause. Such enthusiasm never was known in any assemblage before. The piece had to be repeated, and its second hearing created another scene of wild delight.

The peculiar effect of such vast numbers singing in unison and in duet was wonderful, but when in the last chorus all the elements of sound were let loose, and the cannon came booming in at the touch of the electrician, as prompt as the sound of the bass-drum, the audience unanimously proclaimed that "Old Glory" was a wonderful institution set to music.

This being the end of the first part, a general stand-up fraternization and interchange of congratulations took place; the entire audience, chorus, and band were alike astonished and delighted with the result; those who had devoted all their days to the profession never experienced anything like it before. Even, the old violinist who came three thousand miles to attend the Festival,—all the way from Germany,—opened his eyes with surprise and admiration, and enthusiastically declared that the Old World had never known anything to equal this fest of Young America. The telegraph office at the Press Headquarters was immediately besieged by parties sending private and public despatches to all parts of the country. One gentleman, in sending a message to his wife, said, "Come on

immediately by first train. Will sacrifice anything to have you here. Nothing like it in a lifetime."

After a short intermission a prelude on the great organ gave the signal that the second part of the programme was about to commence. It opened with a

**HYMN OF PEACE, BY DR. OLIVER WENDELL HOLMES.**

Written especially for this occasion, and adapted to the music of  
KELLER'S AMERICAN HYMN.

For Full Chorus, Organ, Orchestra, and Military Bands.

The first verse was sung by the full chorus moderately loud; the second, soft; and the last with full power. The appropriateness of the words seemed to inspire the entire chorus; and with the organ and a thousand instruments in the accompaniments, the hymn produced a sublime effect. The audience were as much delighted with this as with any piece upon the programme. .

The next number was

**ROSSINI'S OVERTURE TO WILLIAM TELL.**

For Full Orchestra, Six Hundred Performers.

This was the crowning orchestral triumph of the day. Never did this grand overture have such a rendering before. The corps of cellos gave out a beautiful, rich tone in the first three-part movement; then came the storm scene, which was worked up to a perfect musical hurricane, and after this the delightful *andante* for oboe and flute. This was played by Twelve oboes in unison, Sixteen flutes playing the *obbligato*. The great volume of tone produced by those instruments was both rich and novel in its effect, and delighted even the members of the orchestra, to whom this multiplication of flutes and oboes in unison was something new,—an innovation upon the usual cus-

tom. The last movement, opening with Twelve trumpets and Sixteen French horns, came in with an inspiring military effect, and it was one of the greatest treats to hear the hundred and twenty first-violinists play the splendid figures in this movement. The whole overture, from beginning to end, went like clock-work, and roused the audience to a high state of enthusiasm.

Next in the order of the programme was the

**INFLAMMATUS, FROM ROSSINI'S STABAT MATER.**

SUNG BY MADAME PAREPA-ROSA,

With Full Chorus, Organ, and Orchestral Accompaniment.

The rendering of this piece was truly magnificent. The ten thousand voices produced an immense body of sound in the unison passages, but the effect was marvellous and thrilling where the whole concentrated power of organ, orchestra, and chorus comes on an inverted chord of the diminished seventh at the climax of the long unison *fortissimos*. In this piece Madame Rosa made the greatest sensation of the day. From first to last her voice was full of power and inspiration, but when at the close she sustained the upper C, which was clearly heard soaring over all to the very end, the applause was tumultuous. It had to be repeated.

After the Inflammatus came the

**CORONATION MARCH FROM THE PROPHET**

By MEYERBEER.

For One Thousand Performers, Orchestra and Military Bands combined.

This grand march lost some of its majesty by the *tempo* being taken altogether too slow, and near the close the drums and trumpets hastened so much that it barely escaped an untimely end. Nevertheless, the

full thousand instruments gave forth an immense body of harmony, which would have produced a better result had the original *tempo* been more closely adhered to.

Next came the scene from *Il Trovatore*, introducing

VERDIs ANVIL CHORUS.

For Chorus, Organ, Orchestra, Military Bands, Drum-Corps, Anvil, Bell, and Cannon Accompaniment.

The anvils were arranged in two rows, running down through the orchestra from rear to front. Very soon the military step of the "Anvil Brigade" was heard, and the first sight of the red-shirted hundred at the "shoulder hammer" marching down to the front in two rows, fifty feet apart, was the signal for loud applause. Arriving in position they halted, faced inwards, and down came the hundred hammers like one upon the anvils. This first "automatic" move made a good "impression," and people began to think that even the hundred firemen thoroughly understood the part they had to "play." The moment the signal "attention" was given to the orchestra, the "one hundred pounders," with hammers resting upon the anvils, stood as if they were so many statues. The music commenced; at the proper moment the hammers were raised, and the opposite fifties alternating right and left came in on time, ding, dong, ding, dong, with a uniformity and precision that astonished everybody. The piece goes through twice without stopping, the band have commenced it for the second time; the hammers did their part so far like clock-work; they will soon be at it again. The ten thousand singers rise,—they did not sing the first time,—all the military bands are preparing to come in on the chorus, the hammers go up once more; down they come, right and left again, two measures before the chorus are



heard; now the ten thousand voices in unison pour out the familiar strain, the great organ gives its whole strength, all the brass play the melody, while nearly three hundred of the violin family sweep across the strings and across the time in full accords, great and small drums alternate in steady beats, and the cannon are booming in exact time on the first of the measure; the effect is immense, and the whole thing is going magnificently; now comes the *finale*, and just in the right place bang, bang go the cannon on the last two notes.

The audience arose *en masse*, and a perfect roar of tumultuous applause followed the performance of the Anvil Chorus. Those who feared that the *effect* of such music would be next to bedlam were about right; but, it was the delighted audience, old and young, grave and gay, who were raising bedlam; up on the seats, waving handkerchiefs, throwing up hats,—in fact, the entire audience, high-art critics and all, joined in the uproar. During the exciting scene the hundred anvil-beaters marched out, but the audience were determined that they should march in and go through with it again; and when they were seen once more approaching from the rear, shout upon shout went up until they reached their position. The whole piece was performed as before, with even better effect than at first; and again the audience renewed the evidence of their pleasure in boisterous demonstrations.

It would make no difference where this performance had taken place, whether in London, Paris, Leipsic, Berlin, Vienna, or Florence; if brought out as it was on this occasion, and in presence of such a multitude of people, the applause would have been the same. It was well done; was got up to please the popular taste, and it succeeded so well in doing this that even the

coldest critics admitted that it was a wonderful performance, a wonderful effect, and the manner in which it was presented fully justified its introduction in a people's musical festival.

The closing piece of the day was that grandest and most majestic of all national airs,

GOD SAVE THE QUEEN.

Americanized by the adoption of Rev. J. F. Smith's popular words,

"MY COUNTRY, 'T IS OF THEE,  
SWEET LAND OF LIBERTY."

For Full Chorus, Organ, Orchestra, Military Bands, Drum-Corps, Bell, and Cannon Accompaniment.

This grand choral never received such a rendering before; the entire audience rose during its performance, and all joined in singing the last verse, while the cannon boomed with unerring precision, adding majesty to the inspiring measure.

At the end of this, the first grand concert of the Peace Jubilee, there was a general hand-shaking, and the most hearty congratulations were heaped upon everybody connected with the Festival on the great success of the inaugural entertainment.

Audience, chorus, and band commenced pouring into the streets; the good news of the day went from lip to lip and from ear to ear, and the entire city were in the happiest mood rejoicing over the *fait accompli*.

On the evening of the first day the city of Boston was proud of its achievement; nothing was to be heard in private or in public but which in some way was connected with the doings at the Coliseum. Nobody knew in the morning what the day might bring forth; but in the evening strangers and citizens were alike enthusiastic at the grand result, and none were more loud in

their praises than the musical critics and musical people who had previously doubted the success of the experiment.

The various committees, and all who had any charge or interest in the Jubilee, were justly happy with the glorious success, and it is scarcely necessary to add, that the projector was not the least delighted among the number. Indeed, he may in truth confess that for many, many months he had not experienced such ease of mind and quiet repose as upon this night; and like many others who were laboring zealously in the cause, and very much fatigued after the excessive duties of the day, he "retired to private life" at an early hour.

The following comments of the press will give the reader a full and clear impression of the scene at the Coliseum, and the effect of the first day's performances.

From the Boston Post, June 16.

#### THE JUBILEE.

The National Peace Jubilee began yesterday. The occasion was one of equal success, splendor, extent, and novelty. It was beyond all comparison the grandest musical scheme ever attempted on the American continent, and its initiatory performance fully justified the most sanguine expectations of its most ardent supporters and friends. So great a success fitly commemorated the restoration of Peace and Harmony throughout the land. A Jubilee of music in the interests of Peace, — what element so beautiful and befitting? What so adapted to soothe into coveted oblivion those animosities and hatreds which once distracted and divided a nation, and then reddened its soil with the best blood of its people? What more inspiring spectacle than that which gathered in the Coliseum yesterday to inaugurate a series of entertainments prepared with so much care for the willing ears of the nation, — gathered to forgive and forget the past, and partake, as it were, at a common table of a banquet served for the nation, wherever its bounds? Nothing could have been more impressive and happy. Music in its most dulcet strains was wafted through the outreaching area of the gigantic structure, and to this was added the voice of patriotic eloquence and

imploring prayer. The choicest musical talent of the land came up to join its divinest harmony, and the strong voices of thousands united to roll on the vast tide of song. Nothing so grand in extent, nothing so mighty in effect, ever before greeted the ear of an American on his own soil, nor probably has its grandeur and stupendousness ever before been heard in any nation at any time. Most fitly, we repeat, does it commemorate the union of a once dissevered country, and join in the bands of a glorious harmony a separated people. Peace Jubilee,—rightly is it named. All credit to Boston that this splendid event is celebrated within its own borders; and all honor to Boston that the enterprise was projected by a Bostonian. And more than the rest combined, honor to P. S. Gilmore, its now fame-crowned originator.

Apart from the significance of the event which the Jubilee commemorates, it has a most interesting if not important musical aspect. The assembling of one thousand musicians from the best talent of the nation,—the union of eight hundred vocal organizations represented by some fifteen thousand more or less accomplished singers,—is not this of itself an achievement over which to justly boast, and which will assume a proud place in history? Difficulties and labors without number have from the first been an expected if not an inevitable part of the great enterprise; but perhaps nothing has involved more, and that of so formidable a character, as this bringing together a nation of performers and a world of singers. But whatever the number or character,—however impossible it was pronounced,—the miracle, if such it was, has been accomplished. It is a great, grand historical fact. The planning, aching brain, the working hand, the sleepless nights, and driving days have at length culminated in a success which will challenge the admiration of the nation, if not of the world. Many a body rested last night easily for the first hour in many months. Let us all unite in a Jubilee of congratulation that the toilsome night is passed, and the strong light of day is shining. Achievements of such magnitude, and involving so many interests, are rarely accomplished in the nature of things. Any approach to it will hardly be realized for the next half-century. There is said to be a time and place for everything. Each must be fitted to the other, or neither can exist. The present was a befitting time to commemorate the restoration of Peace to the nation. Boston appears happily to have been the place. It has brought forth the beautiful and inspiring olive-branch, and around it has been placed the magnificent garlands of harmony.

May the Peace which the nation is this week so gloriously celebrating know no rupture, and may the sun of a united prosperity and happiness, now shining so brightly across the continent, know no dimness and be obscured by no cloud. . . .

#### THE PROGRAMME AND PERFORMANCE.

The programme was made up with great care and its selection enlisted some of the best musical judgment in the city. It includes the compositions of the acknowledged masters, among whom are the honored names of Mozart, Rossini, Meyerbeer, Verdi, Gounod, Luther, and others. The first performance was Luther's choral, "God is a castle and defence," Mr. Gilmore conducting. It was accompanied by the organ and orchestra, numbering over one thousand instruments, and with a choral force of about ten thousand. The massive and swelling measures of this grand composition were never interpreted in a more effective and thrilling manner. The immense volume of voice joined to the great body of accompaniment, and as skilled as it was strong, made a musical utterance which was grand beyond description. The choral has often been heard in Music Hall under the most favorable auspices, but never with any approach in effect to that which marked its production yesterday. The performance at once settled the discipline, excellence, and unison of the vast choral force. Wagner's overture, "Tannhauser," was then given by an orchestra of six hundred performers, Mr. Julius Eichberg conducting. This was given superbly. The string instruments were especially excellent, and their great body brought out the beauties of the overture as had probably never before been heard in America. The piccolo and flute parts were also performed admirably, and on all sides the favorite overture was thought to have been wrought with new beauties. The next upon the programme was the "Gloria" from the Twelfth Mass, Mr. Carl Zerrahn conducting. On taking the platform Mr. Zerrahn was greeted with warm applause, the Chorus being especially demonstrative. The performance of the "Gloria" elicited hearty plaudits, and was very satisfactory to the great auditory, many of whom desired to have it repeated, which was very properly not complied with. The fourth item on the programme was the "Ave Maria" of Gounod, sung by Madame Parepa-Rosa, Mr. Gilmore conducting. On reaching the platform, to which she was conducted by Mr. Loring B. Barnes, of the Handel and Haydn Society, she was greeted with very enthusiastic applause, the waving of handkerchiefs and other demonstrations of welcome

and delight. The violin *obbligato* to the solo was given by two hundred violinists. The bewitching production was never interpreted in a more complete manner; Parepa's voice was in the best condition, which may be inferred when we state that its notes were sent to every nook and corner of the spacious building with the power seemingly of a trumpet. The occasion and opportunity were fitly and naturally improved by this great artiste to distinguish herself in a most happy effort, and the beautiful "Ave Maria" will henceforward be embalmed in still pleasanter recollections. Her magnificent voice not only swept to distant arch and wall, but rose with clear-cut distinctness and melody over the massive orchestra. The applause that followed was long and deafening, and this Queen of Song retired with cheers from audience, singers, and performers. "The Star-Spangled Banner" was next on the programme, Mr. Gilmore conducting. It was given with an additional verse, as printed elsewhere, by Mr. W. T. W. Ball. Though not the best performance on the programme, it excited more applause than any that had previously been given. The accompaniments were the orchestra, organ, military band, and drum-corps, to which was to be added the chiming of bells and the firing of artillery. Besides the grand effect which the national air received from the magnificent chorus and matchless instrumentalists, the novelty of bells and cannon increased its interest, and all the more so that these were given in a manner of unexcelled promptness. During the singing of the concluding stanzas the guns were fired and the bells chimed. This was done by gentlemen stationed upon the platform, — Mr. Kennard directing the bells and Mr. Mullaly the guns. Twelve guns were used, which were discharged twenty-six times during the performance. Some forty bells were used, and the whole was manipulated by electricity. The guns were located some forty rods west of the Coliseum, and their discharge was instantaneous with the touch of the operator upon the platform. So electric was the effect of the performance that it was repeated in obedience to the vociferous demand of the audience.

Part two began with the "Hymn of Peace," written for the occasion by Dr. Oliver Wendell Holmes, to the music of Keller's American Hymn. Mr. Gilmore directed, and the singers were accompanied by organ and full orchestra. The performance was very fine, the chorus particularly distinguishing itself by its strength, volume, steadiness, and unison. The old tune and its new words seemed admirably wedded. Following this was the always acceptable overture of "William Tell," Mr. Gilmore hold-

ing the *baton*. New beauties were evolved from this delightful composition by the orchestra, which was familiar with its every note. It called forth merited applause. The "Inflammatu8," from *Stabat Mater* was next given, Madame Rosa interpreting the vocal measure. Mr. Zerrahn conducted in this. The remarkable qualities of her voice were never more apparent than when singing this grand and impressive solo. It was repeated in obedience to a vehement demand of the audience. Next came the "Coronation March" from the *Prophet*, so illustrative of Meyerbeer's exquisite genius. Mr. Eichberg occupied the stand, and a full thousand instrumentalists illustrated the bewitching music. The next piece upon the programme was the "Anvil Chorus," from "Il Trovatore," Mr. Gilmore conducting. This combined the chorus, the full band, the performance of one hundred Boston firemen upon as many anvils, and an artillery accompaniment of fifteen guns. The famous composition was given with the finest effect; in fact, with an effect hitherto immeasurably unapproached. The firemen were attired in red shirts, white caps, and black pants, and presented a novel appearance. Their stroke upon the anvil was correct and earnest, and the blow, though solid, was cheering. The performance was vociferously encored, and proved one of the most popular and taking on the programme. The closing performance was the National Air, "My country, 'tis of thee," sung by the chorus, and aided by the combined instrumental, artillery, bell, and other accompaniments, Mr. Gilmore directing. It was rendered grandly. Never heard without kindling the most pleasing emotions; on the present occasion it was tenfold more so, producing in the audience a demonstrativeness of enthusiasm that had scarcely been reached during the afternoon. As it was the last piece to be presented, the performers seemed to give it their best effort; and so thoroughly good was it that a repetition was demanded, followed by a second ovation. At the very end the entire audience joined in the most vehement and prolonged cheers in honor of the occasion and its commemoration. The audience, it is almost unnecessary to state after what has been written, left the building not only satisfied, but highly gratified; and the universal and enthusiastic voice was, that it was a great success. . . .

The orderly manner in which the vast audience passed out of the Coliseum was in itself remarkable. . . . By seven o'clock the building was comparatively emptied, and the musical and financial success of the Great Peace Jubilee of 1859 was demonstrated.

From the Boston Daily Advertiser, June 16.

The first day's concert of the Musical Festival was all its friends hoped for and all the public could reasonably desire. In the execution of so vast an undertaking some delays might have been expected, and some want of accord among performers who till yesterday morning were never under the same roof. These are defects with which almost every great musical enterprise on record has been marred at the beginning, and no human foresight can ever be sure that it has infallibly guarded against them. But the most cavilling spirit could not have looked upon the impressive spectacle presented at the opening of the concert yesterday, without surprise at the nearly faultless precision with which the details of the enterprise had been carried out; nor have listened to the music of that vast multitude of voices and instruments without astonishment at the regularity and harmony with which the conductor's *baton* swayed and controlled them.

Here for the first time in the history of modern music were brought together a chorus of ten thousand voices and an orchestra of a thousand instruments. The same doubts which have been discussed in connection with other great musical gatherings, and left unsettled, were thrown in the way of this one;—whether so large a chorus could sing with the brilliancy and resonance of a smaller one, whether so many differently trained voices could under any circumstances be brought into harmony, whether the difference in the distances at which the various performers were placed with respect to the auditory would not impair the effect of the music, even if it were otherwise faultless. But we think there were few in that immense audience who were troubled with such misgivings, or who were not filled with novel and delightful emotions, when Luther's sublime hymn, "God is a castle and defence" began the exercises of the day, filling the vast auditorium with its melody. The discordant sounds which interfered with the inaugural ceremonies, the tramp of feet and the rustling of dresses, the hammering of workmen, the whistling of engines, and the confused roar of the multitude holding a vanity fair outside, were overwhelmed and hushed when the chorus took up the strain.

It would be hard to judge precisely the musical effects of the accumulation of voices and instruments on so large a scale at a single hearing. Here, as in similar gatherings, the vast spaces to be filled, the difference in resisting surfaces, the currents of air sweeping here and there through the building, and also the difference, before referred to, in the distances of the various per-



formers from different portions of the audience, varied the effect so much that scarcely two listeners would agree in details. But the hearty and universal applause which followed every step in the programme showed that a perfect agreement in the audience was not necessary to its enjoyment. When the Handel commemoration festival in 1859 was over, the critics began to compare their judgments of its results, and to raise a multitude of questions interesting in the history of criticism and of musical art. They only agreed, with misgivings here and there, that, with all the grand and till that time incomparable effects, performances on so large a scale should be reserved for rare and great occasions. But the hundred thousand people who had flocked to London to hear the marvellous melodies of that commemoration week, who had seen the spectacle and enjoyed the music, had no misgiving and gave an approving verdict. And such, we doubt not, will be the result of the Peace Jubilee.

The following is another article from the Advertiser of the same date : —

The Peace Jubilee has passed its first day, and the critical period of its history as a musical experiment. The crowds which it has drawn to the city are immense, and increase from hour to hour. The success of the enterprise is in every mouth, and is chronicled in detail below. The initial day was full of scenes of splendor, incidents of interest, and sounds of sublimity, in its novel combination of music and multitudes ; and we invite the attention of our readers to the record of its varying phases which we have been able to present.

#### THE GATHERING.

People all around in a radius of a hundred miles from the State House dome gave their first waking thoughts yesterday morning to the weather. Few were sanguine enough to find any promise of sunshine in the murky skies. People grumbled, and wondered if Mr. Lowell himself could find any "perfect days" in this June of disappointments, of east-winds, of umbrellas and great-coats and colds in the head. More cheerful people pointed to the weather-cocks as indicative of short storms, rejoiced that all the eggs were not in one basket, and that in the five days of the Jubilee there must in reason be two or three of pleasant weather, and comforted themselves with the thought that inside the Coliseum all would be dry and sheltered from the breeze. The spec-

tators in shanty structures took the clouds most to heart; but they had enshrined themselves in so much ugliness that they won very little sympathy.

From every direction people crowded in. Steam-cars and steamboats came as full as they could hold. In the horse-cars, early in the morning, more than half the passengers carried palpable rolls of music, and the conductors became infused with the enthusiasm of the choristers they carried, and shouted "Nearest point to the Coliseum" with a nervous energy pleasant to listen to. . . .

#### PREPARING FOR THE CONCERT.

As the speech-making came to an end, having occupied in the aggregate about half an hour, there was a rustle not altogether of regret as the audience, orchestra, and chorus settled themselves to the business of the day, the mighty feast of music. The first of the pleasant sensations was caused by the entrance, to take his place as first violin, of Ole Bull. The noble old musician was greeted with a salvo of applause, from his associate performers and from the public in front, which he acknowledged with a peculiar grace which seemed a combination of the dignity of the old school and the warmth of the French nation. Ole Bull is one of the most remarkable-looking men of his time; and as he sat with Carl Rosa at the head of the long semicircles of violins, the two seemed to form a cabinet picture worthy of study and admiration, even in the grand gallery of the Festival scene, — the one like the pictures of Mozart in his younger days, a face of pure devotion to music and enthusiasm for art; the other greater and grander through the experiences of years of such devotion and such enthusiasm, beautiful, exalted, sweet, and with a smile the most winning in the world.

Hardly had the applause which greeted these two died away, when another roar arose to herald the coming of Mr. P. S. Gilmore. This gentleman came forward amid the creation of his brain and of his energy, and received modestly the tribute of the audience to his success. Another warm welcome was in store for Mr. Eichberg, as he took his place to conduct the overture to "Tannhauser"; and when Mr. Zerrahn appeared, a little later in the programme, the progress of his tall figure through the orchestra was the occasion of an ovation, in which the chorus took the lead, the ladies of the Boston classes in the side seats waving their handkerchiefs with multitudinous enthusiasm.

Almost as hearty, and quite as general, was the greeting of

Madame Parepa-Rosa, as she came forward for her solo, "Ave Maria." It was curious to listen to the applause of these welcomes, beginning as it did afar off, with those near the entrance at the rear, and keeping pace in a swelling wave with the favorites as they came in through the long avenue of instrumentalists, till the audience took up the tide as the front was reached. Madame Rosa looked superbly, and all near enough to see her face could see that she was filled with the spirit of the Jubilee, with honest pride in her part in it, and with a determination to do her best in it. It will interest at least half our readers to know that Madame Rosa was dressed in a white muslin skirt with one flounce, a white silk overdress trimmed with lace, high in the neck and with long sleeves, with buttons and ornaments at the shoulders, of the national colors, and diamonds at the throat and in the hair.

We return to the entrance of Mr. Gilmore to note the musical character of the Jubilee. . . .

The first performance of the great Jubilee week is to be pronounced on the whole a decided success. As might be supposed and expected, this success was not unmixed with partial failures. But when these are weighed with the triumphs of the day, and when the disturbing effects of the novelty and excitement of the occasion are taken into consideration, there can be but one judgment, and that will be enthusiastically favorable as to the merit of the performance and full of praise and admiration for the patient toil and skill and for the persevering courage which have carried the enterprise through to a successful inauguration of its triumphs. The sense of sublimity, as is well known by the rhetoricians and metaphysicians, is exceedingly short-lived in its nature, and it could not be that the souls of the auditors should be moved with a sense of grandeur during the entire performance; but we think there were very few of the vast assemblage who did not thrill for moments with an ecstasy of pleasure which alike transcended their experience and their power of expression.

Nearly as many versions of the special musical effects of the different pieces might be given as there were pairs of ears among the audience. Criticism finds the clearness of her vision much crowded by the extraordinary circumstances of the occasion and by the unprecedented importance attached to the location of the listener's seat. It would really be worth while, we think, to print three separate reports of the musical entertainment written respectively from the front of the parquet, from the centre of the floor, and from the gallery opposite the stage. The best choral

effects were unquestionably lost by those who were very near the conductor's stand, but on the other hand the finest beauties of the instrumental numbers were more keenly felt by those who were near the orchestra, or at only a moderate distance from it. We appreciate the difficulty thus arising, but must trust ourselves to a frank statement of impressions derived under circumstances more favorable, perhaps, than was the fortune of all;—knowing very well that it will be impossible to carry conviction of the excellence of any particular performance to one against whose enjoyment all the laws of acoustics conspired together; and knowing also that to all whose spectacle-glasses were pure rose-color the merest suggestion of a fault will be deemed a piece of unpardonable presumption and wickedness.

Luther's great choral, under the leadership of Mr. Gilmore, began the grand concert very happily. The piece as rendered by the chorus had been a little docked of its fair proportions, but enough was left to fill up a noble measure of magnificent strength and beauty, and as the great volume of pure sound arose from the ten thousand voices and the thousand instruments with the grand utterance of faith, "God is a castle and defence when troubles and distress invade," the noblest possibilities of the divine art seemed revealed in an instant of time. The overture to "Tannhauser" was not entirely successful as a performance, although many portions of the work were rendered with thrilling effect. The difficulties were chiefly with the wind instruments, which in several instances were out of time; but the violins, as usual, were adequate to their task.

The effect of the stringed instruments, indeed, throughout the concert was transcendently beautiful. The violin is a wonderful instrument in the hands of a single master, potent to charm, to excite, to move to tears or to laughter; but there is no witchery like that which it exerts as the controlling spirit of a great orchestra. In this instance the violins were numbered, not by dozens or scores, but by hundreds, and the entire body of stringed instruments in the select orchestra made a grand total of nearly half a thousand. The best skill in the land, too, was collected to play upon these instruments, the posts of special honor being filled, *de jure*, by Ole Bull, Carl Rosa, and William Schultze. In the "Tannhauser" overture, the great series of running passages for the violins by which the principal air is accompanied, had an effect like that of rushing winds, exciting and entrancing the senses and filling the soul with weird and peculiar pleasure. The "Gloria," from Mozart's Twelfth Mass, which followed, was the

least successful chorus of the occasion. It is for many reasons an exceedingly trying composition for a large body of singers to render, the long passages for the orchestra increasing the difficulties of the time, which are otherwise great. And in the delivery of several passages of the "Gloria" there was a lack of steadiness and precision in the chorus which marred to some extent the grandeur and beauty of the work. In Gounod's "Ave Maria," Madame Parepa-Rosa made her appearance as the first soloist of the Jubilee, and accomplished what few other singers in America or even in the world could achieve, in making her voice distinctly audible throughout the length and breadth of the great building. Very near the stage the effect of Madame Rosa's singing was not entirely agreeable, the tone being forced to meet the emergency and losing much of its wonted sweetness, richness, and purity thereby. At situations midway in the auditorium, however, as we understand, these faults were not apparent, and the lady's performance lacked little of its accustomed charm; in the rear of the hall, also, her voice was easily and pleasantly heard. "The Star-Spangled Banner," given with grand and almost overpowering effect, concluded the first part and produced the wildest excitement in the audience, which had been full of enthusiasm from the first. The choral combinations of the parts used in the piece were very ingenious, and, besides the pleasure which they directly afforded, served to heighten the tremendous climax of effect which was reached in the final strophe, — in which, according to the promise of the programme, the aid of a great military band, of an immense drum-corps, and of artillery, was given to the chorus, orchestra, and organ. The artillery firing came near to being perfectly in time, although it was not invariably so, as must have been anticipated, gunpowder being a rather fickle, as well as a slow-motioned musical instrument, even when played upon by lightning. But the magnificent distances of the building could be well inferred from the fact that when the artillery was in exact time at and near the conductor's stand, the crash of the guns sounded in almost every instance just *before* the proper moment to persons in the gallery facing the stage. The bells of the city were also rung in unison from the telegraph stand, but, as they were quite inaudible at St. James Park, can hardly be said to have heightened the effect.

Dr. Holmes's "Hymn of Peace," set to the music of Keller's "American Hymn," was the first piece in the second part, and was beautifully and nobly rendered, and with a precision which showed of what the chorus was capable. The calm beauty and

strength of the piece were especially impressive, coming as they did in direct contrast with the fervid, and perhaps feverish splendors of "The Star-Spangled Banner" and its tremendous accompaniment. And then came the instrumental gem of the occasion in the shape of Rossini's overture to "William Tell," the performance of which must be characterized as the grandest orchestral rendering ever given on this continent. From one end to the other, barring only the performance of certain unruly cymbals, all was true, grand, and lovely, and the great overture seemed to shine out in a more remarkable and transcendent beauty than had ever before been revealed to us in its noble melodies and harmonies. In particular the rendering of the second principal air of the overture quite beggared all description, — though it was easy to read in the hundreds of faces flushed with pleasure, and in the thousands of eyes dancing with excitement, how all hearts were stirred and thrilled with the irresistible movement of the wonderful melody. In the "Coronation March" of Meyerbeer, the cymbals were again troublesome, and the drums and some of the wind instruments were out of time in several passages, but taken as a whole the performance was good. The "Anvil Chorus" from "Il Trovatore," produced a tremendous sensation among the audience and received an uproarious encore. The picturesque hundred of red-shirted firemen did their duty very well and beat their anvils with a good degree of precision, and the chorus sang the little that was assigned to them admirably. . . .

"My Country, 't is of thee," with the same accessories as "The Star-Spangled Banner," concluded the concert most worthily, — the audience very generally joining in the last stanza with good effect. And thus ended the first of the great Jubilee concerts, for which it is only fair to claim that, although not reaching perfection in all things, it was remarkable in its success as well as unprecedented in its character. It is reasonable to expect even greater results from what is yet to come, as both chorus and orchestra will lack the distracting sense of novelty incident to the situation of yesterday. The week has been nobly begun, and it will end even more nobly, we predict.

From the Boston Daily Journal, June 16.

If the Peace Jubilee is a century plant, — as we trust it is from the nurture of war necessary for its renewal, — it certainly flowered out most magnificently yesterday afternoon. Whatever may have been the nature of the anticipations cherished by the myriads of visitors, it is safe to say that they were, on the whole,

more than abundantly realized. Those who were in search of a spectacle to delight the eye and fill all the organs of wonder, beheld a scene the like of which was never before witnessed on this or any other continent. They who would refresh themselves with the inspirations of music on an unprecedented scale, were delighted to find that volume only lent enchantment to harmony, and that majesty of expression was intertwined with all the delicacies of execution. If it was the pride of any to luxuriate in the great sensation of the season and of the age, they evidently had their luxury and made the most of it. To those who coveted the higher joy—and who will not acknowledge it?—of basking in the patriotic associations and enthusiasm of the Festival, the glorious gratification was given in the grandest profusion, “in good measure, pressed down and running over.”

Though the inauguration of the Jubilee had not the benefit of one of those bright June days, “bridal of the earth and sky,” which was doubtless calculated upon at this season of the year, the weather was not unfavorable in many respects, especially in the absence of dust and uncomfortable heat: Even the rain, coming down upon what must have reminded many of the watershed of a continent, added its chorus to the inside harmonies; and when, in the graceful overture of “Tannhauser,” a flood of sunshine suddenly poured its radiance over the gorgeous scene, the spirit of Peace seemed to have descended indeed. Of the order of exercises full accounts will be found in our reported columns. The opening prayer was solemn and appropriate. The Mayor’s welcome was brief and in good taste, saying just enough and saying it well. The address of Hon. Alexander H. Rice, on the restoration of Peace and Union, will read as well as it sounded, — being just and elevated in its sentiments, judicious and yet boldly patriotic in its references to the past, breathing the spirit of a broad nationality, and charged with the great hopes of our future. The address was admirably delivered, and supplied the requisite oral introduction to the musical glories of the week. Of the latter, so far as they were developed yesterday, it is not our province here to speak in detail. The programme was well selected to show all the merits of the Festival, combining, as it did, selections of sublime, classical, and popular music, with solos, full chorus, organ, orchestral, artillery, and even anvil accompaniment, to say nothing of the thunderous specimen of congregational singing with which the last national air was commended, apparently, to the whole world.

It is only a detailed report that can do justice to these things,

for after all that is said, it is the amplitude and combined grandeur of the Jubilee that most impress themselves upon the spectator, and enchain his interest. To get at the whole you have to study the greatness of the parts. So well proportioned is the enormous structure erected for the occasion, so harmonious and graceful are the hangings and decorations, that a primitive spectator, equally ignorant of architecture and of crowds, would see nothing more surprising than the mere numbers assembled. Given the men, he would pronounce their surroundings natural enough. Even the cultivated visitor has to make an effort to pass beyond this influence of symmetry into a full comprehension of the magnitude of the spectacle around him. He studies a section of the chorus or the audience, and soon sees that it could not have been placed in any room he ever saw in his life before, and then he remarks that there are fifteen or twenty just such as are around him; and let it be observed that there is no dwarfing in the process of this vast survey. It is not, as many had expected, that a man in the extreme distance looks like a miniature bust in bronze, and the big drum dwindles to a collar-box; but so far as you can see your friend at all, he is "as big as life," if not "twice as natural," while Ole Bull's benign features are as impressive as ever, and Madame Parepa-Rosa is unstintingly herself!

This element of broad grandeur springs doubtless primarily from the nature of the Jubilee building. The audience is not piled up in heights, — it is held in an immense tray, with gently sloping sides, and just top enough to make a symmetrical covering. Whoever takes a favorable position in the galleries has a new revelation of the old saying, "a sea of heads"; only he thinks besides of a sea-shore, and of an extensive reach of uplands of the same animated material. Every feature of the occasion yesterday was on the same scale. When applause of the speakers broke out, it took so long to run to the extremity of the audience that its beginners were prone to hiss to hush it. The very stillness of the mass had the sound of ocean's murmur, for the whisperings and the fannings of thousands were in it. And then to make the "long-drawn aisle and fretted vault" of plaudits through which Mr. Gilmore, the hero of the Festival, advanced to the front; or the whole cotton-field of waving white handkerchiefs which greeted Mr. Zerrahn; not to speak of the forest of musical instruments, in the midst of which those of the brass bands shone like a broad patch of pumpkins. It was the crowning glory of the occasion, however, that all its separate



elements, whether prosaic, grotesque, or picturesque, were taken up and harmonized into one grand whole. So it was with the audience,—so it was with the music. The latter was as far removed from a noise as the performance of the most cultivated quartette. Majestic as it was in parts, it was never anything but refined, finished, pleasing, satisfying. From the beginning to the end of the performances yesterday, we thought there was a steady growth in executive completeness and life; and we are sure that the enthusiasm of the auditors rose in a gradual climax to the end. In short, the opening day of the Peace Jubilee was in all respects a brilliant success, justifying even brighter anticipations of its remaining attractions, aside from those afforded by the presence of the hero who, under Providence, gave us this peace to celebrate. We can only urge all to see to it that this opportunity of a lifetime is not passed by in neglect.

Extract from another article from the Journal of the same date.—

. . . . The swelling tide rolled in till past three o'clock, when a magnificent spectacle was presented as the audience and the singers and the players on instruments had settled quietly into their seats. The Coliseum is admirably adapted to the display of such a multitude of people as may be gathered within its walls. The vast floor, wide and extensive balconies, and the long, spreading parterres at either end brought the thousands who filled it into grand and distinctive prominence. The ten thousand chorus singers and the thousand instrumental performers filled the vast southern extremity to its utmost capacity, forming a magnificent mass of living beings.

"'T were worth ten years of peaceful life,  
One glance at their array."

The majesty of human nature was displayed there with wonderful power and picturesqueness. They occupied a grand amphitheatre, the singers on the topmost seats, the musicians the spacious platform, on which were disposed the paraphernalia of the instrumental performance, the conductor's stand, the great drums, and other adjuncts of the occasion, adding variety to the scene. The arrangement of this section of the display was very happy and pleasing, and was a continual feast to the eye. Then the great multitude of auditors who occupied the floor, the balconies, and the northern amphitheatre added vastly to the impres-

siveness of the scene. Such an immense audience was never before gathered in America. It filled the eye and the mind with delight and admiration, and almost inspired awe. Happily mingled in the scene was the element of picturesque beauty. The bright and graceful draperies that decorate the great pillars, the interlacing rafters and the ceiling of the structure; throw a bright and airy beauty over everything which appeals to the imagination and lends a pleasing charm to the general exhilaration of the prospect.

The grand picture, however, did not long engage attention after three o'clock, as the exercises that preceded the wonderful performances of the afternoon began soon after that hour. The audience was scarcely hushed ere the Chaplain's prayer was half through, though his sonorous voice could be heard distinctly almost to the end of the hall. The Mayor's brief address was attentively listened to, and the ringing tones and sentences of the orator of the occasion were followed with manifest interest and frequent applause. . . .

At the conclusion of Mr. Rice's speech, the Committee, with his Honor the Mayor and the orator of the day, retired from the platform, and pending the brief subsequent preparation the greatest anxiety was manifested among the audience for the fulfilment of the "great expectations" which it was their privilege to find had been well founded.

#### THE MUSICAL PERFORMANCES.

The inaugural ceremonies over, the audience patiently awaited the musical exercises, nor had it long to wait. The vast army of choristers and musicians were all in their places, and everything was in full readiness. A little bustle was noticeable in the centre of the orchestra platform, and Ole Bull was seen coming down to take his seat as the leader of the first violins. As soon as he was recognized by the audience he was applauded very loudly, the musicians also joining in the demonstration. He was followed by Carl Rosa, who also met with a recognition from the audience. Mr. Gilmore immediately after made his appearance, and the Coliseum was made to echo, and echo again, with shouts, while a sea of white handkerchiefs fluttered from the chorus sections, and also in all parts of the auditorium.

The first piece upon the programme was immediately taken up, — Luther's sublime choral, *Ein feste Burg ist unser Gott*. . . . This was given by the full chorus with an accompaniment by the grand orchestra, military band, and organ, the whole under

Mr. Gilmore's conductorship. The arrangement of the piece was Otto Nicolai's, the same that occurs in his Festival Overture, which opens the concert to-day, but the overture itself was omitted, the choral alone being given. First came a short prelude on the organ, which, we should add, was played by Dr. John H. Willcox, and then the whole choral and instrumental force chimed in upon the broad, bold strain, "God is a castle and defence." What majesty there was in that great torrent of harmony! It was like a mighty ocean of music, limitless and uncontrollable, and not precisely that, either, for it was perfectly controllable, following the graceful movements of Mr. Gilmore's *baton* with unerring precision and certainty. It was like the utterance of one great voice, and what a depth of meaning it gave to the glorious opening words! It was dignity and grandeur in grand keeping with the massive character of the composition and its sublime words. The first was sung *forte*, and the second *piano*, and there was a shading of tone which told as readily as the precision in time already noticed, of long and patient rehearsals. The instrumental adjuncts were of the most fitting character. The strings, numbered by the hundred, were backed up by the stronger voices of the other instruments, and above orchestra, chorus, and all, even in the loudest passages, were heard the grand and pervading tones of the organ. This was the first real test the organ had had, and it met the trial gloriously, demonstrating at once, beyond question, that its builders had achieved the success they sought. The instrument gave forth an immense volume of tone, and of a quality which proved a pleasing as well as a massive background for the thousands of voices and other instruments. Without the organ there would have been a weakness in the instrumental support, notwithstanding the vast number of instruments, more especially in the loud passages, where the full power of the chorus was shown. With it every requirement seemed to be met. The whole of the choral was grandly and impressively rendered, and at its close the applause broke forth in thunder tones.

The second selection was the overture to Richard Wagner's opera of "Tannhauser." This was performed by the select orchestra of between five and six hundred players, under the *baton* of Mr. Julius Eichberg, who, upon ascending to the conductor's place, was enthusiastically received by the audience. This work was, of course, better calculated to develop the instrumental resources than the accompaniment to the choral. It is well known, especially in Boston, where it has been frequently per-

formed at the Philharmonic and other concerts; but when Mr. Gilmore decided to give it a place on the programme, it was found necessary to send to Leipsic for the orchestral scores, as there were not enough in the whole country to supply the want. The richness of the stringed figures was exquisitely brought out, and the fine effect produced by the groundwork of brass instruments, over which the strings weave a delicate network, through a portion of the overture, was also shown magnificently. There was once a little wavering on the part of a portion of the orchestra, but it went extremely well as a whole.

The succeeding piece was the *Gloria*, from Mozart's Twelfth Mass, which was performed under the direction of Mr. Carl Zerrahn. Another ovation from both chorus and audience awaited Mr. Zerrahn as he appeared upon the stage. The words of the *Gloria* are as follows:—

Glorious is thy name, Almighty Lord; all the angels stand round about thy throne; let all nations bow before thee, and declare thy wondrous works. We praise thee, we give thanks to thee, we adore thee, we glorify thee, Lord, we adore thee, we bless thee; Lord, we thank thee for thy great glory. Heaven is thy throne, and earth is thy footstool. Thou art king over all the world. Glorious is thy name, O Lord. Blessing and honor be to God forever and evermore.

The above was sung by the full chorus, with accompaniment of the select orchestra and organ. The rendering by both chorus and orchestra was most excellent, and here again the power and usefulness of the organ in sustaining the great body of voices and instruments was appreciable. The whole performance was one of the grandest effect, and it called forth loud tokens of applause at its close.

No. 4 was a solo for Madame Parepa-Rosa, — Gounod's "Ave Maria," — which Mr. Gilmore, with characteristic grandeur of idea, proposed to give with *two hundred violins* upon the *obbligato* usually rendered by a single instrument. The experiment of a solo effort in so vast a building was very generally regarded as a dangerous one for the artist, but let us hasten to say that the result was very greatly in Madame Rosa's favor. Certainly no single voice in the world could be heard to advantage in the Coliseum if hers could not. She doubtless put forth her strongest and best efforts, and she could not well do else with such magnificent surroundings. Her voice was heard, and to advantage too, in every part of the building, a fact which demonstrated more fully than ever the great vocal powers of this favorite artist. It also

afforded additional proof of the superior acoustical properties of the building. The most tumultuous applause rewarded Madame Rosa's performance, as it had also greeted her upon her first appearance upon the stage.

The concluding piece of the first part of the programme was the national air, "The Star-Spangled Banner," which was sung by the full chorus, with an additional verse, written by Mr. W. T. W. Ball of this city.

The instrumental adjuncts in this performance were of the grandest character possible, comprising the grand orchestra, military band, drum-corps, organ, artillery, and the chiming of bells. The artillery and bell accompaniments were novel in character, and their introduction excited great interest. The guns, twelve in number, were stationed a short distance west of the Coliseum, upon the vacant land near the water, and were manned by the officers and men of the Second Light Battery of this city and the Third Light Battery of Malden. The Second Light Battery was under the charge of Lieutenant C. W. Beal and the Third under Captain Currier. The electric arrangements were under the charge of H. Julius Smith, and the man who "played the cannon" was Mr. J. C. Mullaly of Gilmore's Band. The manner in which the artillery is managed by electricity has been described in the Journal recently, but we again give it as a matter of renewed interest. The guns are loaded as usual and then primed with a peculiar primer. It is substantially a small copper tube inserted in the vent of the gun, in communication with the cartridge, and filled with a patent powder of a fulminating or easily ignited character. Running into opposite sides of these tubes are small wires, whose points are imbedded in the powder and near to but not touching each other. One of these small wires is connected with the positive pole of the electric battery by means of a long wire (it might be a mile or ten miles long if necessary). Another wire of the same description also extends to the battery, but is held in the hand of the party doing the firing. When he touches this wire to the negative pole of the battery, an electric current is at once set in motion through both the long wires, and the circuit is complete, except where it is broken by the space between the two wire points in the midst of the powder. Across this space the electric spark instantly leaps, and in its passage ignites the powder with the desired effect. The wires were attached to a keyboard similar to that of a piano, and this was placed at the side of the conductor's stand.

The bell-ringing was performed through the agency of the City

Fire-Alarm Telegraph, and was under the charge of Mr. John F. Kennard, Superintendent of the Fire-Alarm Office, and assistants. By preconcerted arrangements all the bells attached to the telegraph in the city, thirty-five in number, were kept in good striking order, and by the operation of the telegraphic instrument in the Coliseum, which had a place immediately behind the conductor, the striking apparatus in the central office was released, causing responsive chimes.

The manner in which "The Star-Spangled Banner" was to be sung was as follows: First verse, basses in unison for the first sixteen measures; tenors then in unison for the succeeding sixteen measures, the four parts joining in the chorus. Second verse, sopranos and altos in duet to the full chorus. Third verse, basses and tenors in duet to the full chorus.

The air was sung with sublime effect, and in the last verse the artillery and bell accompaniments were brought in. Between twenty and thirty guns were fired, with capital effect, the time being as well marked as it was on the great Jubilee Drum, which occupied a prominent place in the rear part of the orchestra. Indeed, the effect produced was not unlike that usually arising from a bass-drum performance, and it was by no means in excess of the other appointments. The bell-ringing could not be heard by those inside the building, but to those outside the pleasant chiming must have given still greater effect.

The chorus acquitted itself with immense credit, singing as with one voice, so that almost every word could be heard as it fell from their ten thousand lips. At the close a wild scene of excitement occurred, cheers upon cheers being given from chorus seats and auditorium, and almost the entire audience rising to wave hats and handkerchiefs. Certainly a more enthusiastic demonstration never took place. In response to this tremendous *encore*, Mr. Gilmore brought his musical army and the lightning into play again, and the entire piece was a second time performed with full as magnificent effect as before.

After an intermission of fifteen minutes the first piece of the second part, the "Hymn of Peace," written for the occasion by Dr. O. W. Holmes, to the music of Keller's "American Hymn," was taken up under the conductorship of Mr. Gilmore.

This was sung by the full chorus with accompaniment of grand orchestra, military band, and organ. Mr. Keller's hymn is grand and inspiring, and on this occasion it was given with a fullness and emphasis truly delightful to hear. The arrangement of the harmony is very rich, and as the parts were well balanced in

the chorus the effect was very fine. The applause at the close was very great.

Mr. Gilmore led the select orchestra through a very effective performance of Rossini's overture to "William Tell," and Madame Parepa-Rosa then appeared and sang the *Inflammatus* from Rossini's "Stabat Mater," which was given under the conductorship of Mr. Zerrahn, with full chorus, grand orchestra, and organ accompaniment. Madame Rosa's success in this was even greater than in Gounod's "Ave Maria," and a repetition was demanded and given.

The "Coronation March," from Meyerbeer's Opera of "Le Prophete," was performed by the full band of upward of one thousand performers, under the direction of Mr. Eichberg.

The next piece was the Scena from Verdi's "Il Trovatore," introducing the "Anvil Chorus," in which a corps of one hundred firemen belonging to the Boston Fire Department assisted at the anvils. The firemen were in uniform dress of red shirts, black pants, and white caps, and made a very fine appearance as they marched upon the platform in four lines with military precision. The performance took place under the direction of Mr. Gilmore, and in addition to the full chorus the firemen with the anvils, the full orchestra, organ, artillery, and bells were introduced. . . .

The anvil performance was splendidly done, and proved very effective, as was also the gun-firing. At the close of the piece the applause was really tremendous, and it was repeated with the same grand effect as before, the bell-ringing only being omitted.

At ten minutes past six o'clock the concert closed with the singing of "America" by the full chorus, the accompaniments including the full band effects, drum-corps, organ, artillery, and the bells. This was very grandly rendered. The entire audience joined with the chorus in singing the last verse. . . .

#### THE INVITED GUESTS.

In such an immense throng of humanity, individual greatness sank into comparative insignificance, unless the possessor was placed in a conspicuous place. So it was with the distinguished guests who were present, for it is probably true that but a small part, comparatively, of the great audience knew that the prominent and distinguished gentlemen whose names are given below were present. Upon all great occasions invited guests are a "feature," and this was by no means an exception, for as early as two o'clock they began gathering in the spacious reception-room in the northwestern corner of the building, where his

Honor Mayor Shurtleff was early on hand to receive them in behalf of the city. Before three o'clock there were assembled—Hon. Henry Wilson, Commodore Farragut, Commodore Thacher, Commodore Rodgers, Commodore Winslow, Captain Foxhall Parker, Captain Fairfax, Captain Montgomery, Admiral Farragut's Private Secretary; Sir Edward Thornton, British Minister; Evarest LaRoche, Haytien Minister; Mayor C. R. Chapman of Hartford, Mayor Ezra Mullard of Omaha, Mayor S. McLellan of Wheeling, Mayor James B. Blake of Worcester, Mayor Price of Mobile, Mayor J. N. Buffum of Lynn, Hon. George O. Brastow, and Hon. S. D. Crane of the Legislative Committee for President Grant's reception, the committee of the city on the reception of guests, and others. Admiral Farragut was accompanied by his wife. Shortly before three o'clock the venerable Lowell Mason, one of the two guests whom the Executive Committee of the Jubilee honored with a special invitation, appeared in the room and formed in the procession which was marshalled by Alderman White, and marched into the auditorium down the western aisle, and took seats in the parquet, which had been provided by the city government. The appearance of the procession was the signal for a scattering fire of applause, which increased in volume and varied in location as it was known that the gallant old hero of New Orleans was in the party. The Admiral remained through the greater part of the performance, as did the other distinguished guests. He expressed his great pleasure at the magnificent spectacle which the scene presented and the grand harmony which the orchestra and chorus afforded him. The artillery firing, especially in the grand rendering of "The Star-Spangled Banner," was remarked upon by him with much satisfaction. The whole party expressed themselves pleased beyond expression at the unparalleled entertainment which was afforded them.

Prominent among the distinguished persons in the audience, and occupying a seat with the invited guests, was Mrs. Harrison Gray Otis, who was, with Mr. Lowell Mason, mentioned above, the only guest specially invited by the Executive Committee. Her appearance directed the attention of the great audience to her and excited much admiring comment.

From the Boston Herald, June 16.

The day of Jubilee has come! The great National Peace Festival and Jubilee has been auspiciously inaugurated! No more of worriment and care, no more sleepless nights for the great projector and his allies, for their hopes have been crowned with



consummation and the day-dreams of long and weary months have found their realization. No more will the incredulous shake their heads with doubt, no longer will the great public tremble in suspense lest the magnificent enterprise which has agitated them for many weeks should miscarry, to their mortification and humiliation. No, these possibilities are past; the Jubilee is a success, even beyond the most enthusiastic expectations, not to say hopes, of any. The projector has made his promises, the people have believed, and in believing have been able to taste a pleasure which will create an insatiable appetite for more.

#### THE GRAND CONCERT.

The moment the orator of the day had retired from the rostrum it was apparent from the stir and bustle among the auditors, and those who were present to regale them, that the long-expected, anxiously awaited moment had almost arrived. No words better than those of the poet can describe the combination of scenes and sounds which affected the senses of the multitude at that particular moment:—

“ See to the desk Apollo's sons repair:  
Swift rides the resin o'er the horse's hair;  
In unison their various tones to tune,  
Murmurs the hautboy; growls the hoarse bassoon;  
In soft vibrations sighs the whispering lute;  
Twang goes the harpsichord; too-too the flute;  
Brays the loud trumpet; squeaks the fiddle sharp;  
Winds the French horn, and twangs the tingling harp.”

#### WELCOME TO MR. GILMORE.

In a moment Mr. Gilmore came down the aisle through the instrumentalists, and the quick eyes of the audience recognizing his well-known figure welcomed him to the conductor's stand and to the honor, pre-eminently his due, of opening the great Festival in person, with a hearty outburst of applause and with a general waving of handkerchiefs. This gentleman, who had now reached one of the proudest moments of his life, gracefully and gratefully bowed his acknowledgments for the kind reception.

#### RECEPTION OF OLE BULL.

Among the last to take his place among the first violinists was Mr. Ole Bull, the king of violinists. His tall figure and graceful step were recognized as he came down the aisle and took his place in the front line, and he was the recipient also of a most hearty welcome, which he duly acknowledged.

## THE MUSIC.

After this little episode, Mr. Gilmore, without delaying the anxious auditors, proceeded quickly to inaugurate the great Festival of song. Speedily he elevated his *baton*, and quickly in response to the signal from the great organ, the choristers arose as if animated by a single moving spirit, and tuned their voices to Luther's beautiful sacred choral, "God is a castle and defence."

The voices of the choristers, directed by the strains of the huge orchestra, and sustained and augmented by the powerful tones of the organ, expanded gloriously until they filled completely the vast auditorium and impressed the hearers more with the sacred than with the jubilant character of the occasion. The beautiful strains spoke other than sentiments of harmony. There was about them a sentiment of grandeur, of sublimity, that caused all to be filled with a realization of the propriety of their selection as the opening feature of the grand occasion. The chorus was received with every evidence of approval by the assembly.

Next came Wagner's overture to "Tannhauser," a composition which is the terror of most violinists, owing to the profuse and intricate "fingering" which its execution renders imperative. Rarely is it given to the public, for its proper performance is beset with many difficulties. Yet on this occasion it was given by the select orchestra of six hundred performers in a smooth and pleasing manner, which excited the warmest applause. Mr. Julius Eichberg wielded the *baton* on this occasion, and was cordially welcomed as he made his appearance.

The third feature on the programme was the "Gloria in Excelsis," from Mozart's Twelfth Mass, music familiar to every one. It was given with full chorus, and organ and orchestral accompaniment. Mr. Carl Zerrahn occupied the conductor's stand this time, and as he appeared was welcomed most heartily, especially by the members of the chorus with whom he has been so intimately associated during the past few weeks. The sublime strains of the "Gloria" were given with a fulness and grandeur of effect never before heard, we dare say, and the result was a decided sensation among the auditors, who applauded loudly.

There remained yet another scene of welcome, and Madame Parepa-Rosa was its object. The next feature was Gounod's "Ave Maria," and this favored and favorite songstress was to give the solo. Her welcome was of the most hearty and spontaneous description, and told her how well she had been remembered. The *obbligato* was given by two hundred violins, Ole Bull

leading, and the beautiful harmonies of the composition were never produced with a more charming effect. The volume of tone was hardly sufficient to fill the auditorium and at the further extremity the lower notes of the soloist were inaudible; yet the swell of the organ introduced at the close rendered the *ensemble* at that moment particularly delicious and provoked the heartiest applause.

And now came a feature which had been impatiently awaited, — the glorious national anthem, "The Star-Spangled Banner." It was given by the full chorus, full orchestra, full power of the organ, military band, drum-corps, and bell and artillery accompaniment. The first three verses were sung through by the voices, with the legitimate instrumental accompaniment, and the effect was more grand than ever before produced, while the audience, many of them catching the contagion, joined their voices to the familiar strains, unable otherwise to relieve the enthusiasm which was boiling within. But when the chorus was reached, after the last stanza, and the tremendous bass of the neighboring artillery was added to the already stupendous volume of sound, the effect was such as to send a powerful and never-to-be-forgotten thrill through the frame of every constituent part of the vast assembly, and to almost make one cry with delight. It was a glorious, a painful, yet a happy moment; a moment well calculated to rouse any dormant sentiment of patriotism, and bring fully to the realization of every man with a particle of soul the glory and the grandeur of having for his home a land of liberty over which "The Star-Spangled Banner in triumph yet waves." The audience was full. The dying *cadenzas* of the beautiful hymn had not been absorbed in air ere the pent-up enthusiasm burst forth in one prolonged, tremendous shout of patriotic rapture, — a shout that made the very Coliseum tremble, and deafened one with its intensity, while it gratified all, for all felt that it was spontaneous and sincere.

Again were the instruments attuned, again was the rare and delicious experience drunk in, absorbed, and enjoyed, and again rose the hearty shouts of satisfaction. This closed the first part of the programme, and immediately Mr. Gilmore was surrounded by scores of friends who tendered him their personal congratulations on the assured success of his magnificent enterprise.

#### THE NATION HEARS IT.

Scarcely had the boom of the last gun died away, and while the vast audience were yet giving expression to their enthusiasm

and delight, the representatives of the daily papers throughout the country besieged the Press Headquarters (which, since noon, had undergone a transformation from its festive appearance to one presenting the stern realities of editorial and reportorial life), each with his own idea of the scene just enacted and witnessed, and the seats on either side of the long tables were immediately occupied and pens and pencils at once brought into requisition. Hasty despatches were written, and within a few minutes over the wires to every section of the country was electrified the fact that the National Peace Jubilee was a glorious success. Groups of correspondents were scattered here and there throughout the apartment, and all were warm in their praises of the rendering of the music by the immense orchestra and chorus. The telegraphic operators had their hands full during the next half or three-quarters of an hour, and the headquarters were vacated by correspondents only when the second part of the programme was being commenced.

#### THE SECOND PART.

Grand and beautiful as had been the concert thus far, the programme displayed features yet to come, the very name of which possessed that magnetic influence which allowed not a soul to leave the building.

The first feature was a "Hymn of Peace," written by Dr. O. W. Holmes, to the music of Keller's "American Hymn." It was given by the chorus with full orchestral and organ accompaniment, and created a burst of applause bordering on rapture.

Next came Rossini's overture to "William Tell," a composition whose strains are familiar in almost every household, and whose melodious measures are never heard but to excite the most exquisite of sensations which it is possible for the human tympanum to convey to the organ of all sense. It was given by the select orchestra in a manner never to be forgotten.

The next feature was the "Inflammatus," from Rossini's "Stabat Mater." The solo was given by Madame Rosa, Mr. Zerrahn conducting, and was rapturously *encored*, and even after its second rendering the applause did not soon subside.

The "Coronation March," from Meyerbeer's "Prophet" followed, and was grandly given by the full band of one thousand instruments. It would have doubtless been better received had not the power of vision taught the audience that the favorite Scena from Verdi's "Trovatore," introducing the

## "ANVIL CHORUS"

was next in order. Nothing could have excited livelier anticipations in the audience, and nothing, as the result proved, could have pleased them better. The music is familiar to every whistling school-boy, was "worn out," as the saying is, upon street hand-organs years ago, yet it lives as fresh in the memory and admiration of all lovers of music as though it had been but recently composed. The peculiar dressing it was to receive on this occasion, and the announcement thereof, had caused it to be looked forward to with the most lively anticipation. It was given, the first time with chorus, full band, and chiming of bells. Just before the first strains were sounded the one hundred firemen, who were to do the anvil business, marched upon the stage with military precision, dressed in black pants, red shirts, and light caps, and ranged themselves in four rows of twenty-five each, extending backward from the front. Mr. Gilmore directed their every movement with his *baton*, and their strokes were given with admirable precision as regards time. The effect was grand and inspiring to the last degree. The audience again allowed their enthusiasm to run away with them, and their demand for a second edition was cheerfully complied with. This time, however, the effect was heightened by the introduction of artillery, and every gun responded with the utmost promptitude. Cheer upon cheer rent the air, and it seemed as though the audience would never cease their plaudits.

The performance was really a splendid one, not only in its effect, but musically considered. If this feature should be introduced into every day's programme we doubt not it would suit every one who will attend.

## A NATIONAL AIR.

But one feature remained. It was the national air, "My country, 't is of thee," with words by Rev. S. F. Smith. It was given with a grand combination of everything at hand which would make a noise and could be attuned to harmony.

Words fail to describe the effect of the grand combination. Intense was the volume of tone or of sound that rose from the Coliseum when the last verse was rendered, in which the audience joined. Twenty-five thousand voices, a thousand instruments, the big drum, the tremendous organ, the bells in the church-towers of the city, all united to swell the torrent to that degree of intensity that the deep bass of the artillery, while it of course

added to the *ensemble*, could not be distinguished by the audience inside. Tremendous was the effect, and when the strains of harmony had died away they were followed by shouts of joy and satisfaction which made the welkin ring and must have proclaimed to every person within a mile around the unquestioned and undisputed success of the greatest musical enterprise of modern times.

#### DEPARTURE.

The audience then, at quarter past six o'clock, began to disperse, and the great multitude was soon dissolved, each of its constituent parts to relate to envious and impatient hearers the result of one day's delightful experience. . . .

From the Boston Traveller, June 16.

#### THE CONCERT YESTERDAY.

"What passion cannot Music raise and quell?  
When Jubal struck the chorded shell,  
His listening brethren stood around,  
And, wondering, on their faces fell  
To worship that celestial sound.  
Less than a God they thought there could not dwell  
Within the hollow of that shell  
That spoke so sweetly and so well.  
What passion cannot Music raise and quell?"

At the close of Mr. Rice's address, which terminated the inaugural ceremonies, the musical part of the festival was commenced. The chorus and orchestra were all in their places, up to this time the greatest celebrity among the musicians being Carl Rosa, who was seated among the first-violin players, beside whom there was a vacant chair. Presently there is a flutter heard in the background, which bursts into a shout of applause, as the tall, graceful, and dignified form of Ole Bull is seen wending his way down from the back to take his seat as the leader of the violin players. He gracefully acknowledges the reception and assumes the position beside Rosa. And now there is a perfect torrent of applause, which is swelled by the greetings of multitudinous voices, as P. S. Gilmore, the Prospero of the Jubilee, who by his art has created this "heavenly music," advanced to open the programme. His greeting was most hearty and long continued, and he acknowledged it over and over again. It was a proud moment for him, as he stood there, to reflect that this, the greatest musical Festival of the world, sprang up under his magic wand. The open-

ing piece was then taken up, Luther's choral, "*Ein feste Burg ist unser Gott*," rendered into English as follows :—

God is a castle and defence,  
When trouble and distress invade :  
He'll help and free us from offence,  
And ever shield us with his aid.

Our ancient enemy earnest is in mind,  
His strength he now prepares  
With might and subtlety ;  
On earth is none so strong as he.

The manner of rendering the choral was by the full chorus, accompanied by the grand orchestra, military bands, and organ. This choral is introduced in Nicolai's "Festival Overture," which was given at the opening of the Handel and Haydn triennial ; but in this case the overture was omitted, and the choral only given. Here we had the full effect of all the singers and instrumentalists, and the round, rich strains of the organ, bursting out together and exactly on time. The choral was first sung *forte* and then *piano* ; both movements with precision and the utmost grandeur. There was a perfect whirlwind of sound as all the elements blended together, yet were they in such perfect accord, and held so well in hand by Mr. Gilmore, that the combined sound of voices, instruments, and organ was as but one. So grandly was the choral rendered, that it instantly dissipated doubts, if any existed, as to the musical success of the Jubilee. This was at once assured, and Mr. Gilmore retired amid a storm of applause. This was followed by Richard Wagner's overture "Tannhauser," conducted by Mr. Julius Eichberg. Nothing better could possibly have been selected to test the capacity of the instrumentalists forming the select orchestra of upwards of six hundred players. There was a trifle of uncertainty at first on the part of some of the performers, and an apparent lack of strength in the bassoons and clarionets, but Mr. Eichberg soon had his forces in hand and carried them along swimmingly to the end. The bowing of the violinists in this overture was very noticeable for the perfection of the movements. Afterwards we had the "Gloria" from Mozart's Twelfth Mass. This was conducted by Mr. Carl Zerrahn, and on his appearance he received a perfect ovation, — cheer upon cheer, and the waving of acres of pocket-handkerchiefs. The "Gloria" was sung by the full chorus, accompanied by the select orchestra and the organ.

It was rendered with superior effect, the voices, especially the sopranos and altos, coming out stronger and rounder than in Luther's choral. The applause at the end was hearty and well merited. The next number was Gounod's "Ave Maria," sung by Madame Parepa-Rosa, with orchestral accompaniment, the introductory violin *obbligato* being by two hundred violinists. Madame Rosa's reception was all that could have been desired. She was evidently nervous, which is not to be wondered at, considering the novelty of her position, for she must have been possessed of more or less of uncertainty with regard to the effect of her voice in such a vast structure. It struck us that she did not sing the "Ave" near so well as we have heard her on many occasions, but there can be no doubt that her voice is able to fill the Coliseum, for we afterwards heard the "Inflammatu" in a remote part of the building, and every note was perfectly audible. In this number Mr. Gilmore conducted, and with Madame Rosa was loudly applauded. The "Star-Spangled Banner," sung by full chorus, orchestra, military band and orchestra, drum-corps, chiming of bells, and artillery accompaniment, brought to a close the first part of the programme. Two verses, the first and last, of the original composition were sung, with an additional verse, making the second, written expressly for the occasion by Mr. W. T. W. Ball. . . . The air was sung in the following manner: first verse, basses in unison for the first sixteen measures; tenors then in unison for the succeeding sixteen measures, the four parts joining in the chorus. Second verse, sopranos and altos in duet to the full chorus. Third verse, basses and tenors in duet to the full chorus. The effect throughout was sublime, and at the conclusion of the third verse, culminating with the combined effect of voices, orchestra, organ, drums, bells, and cannon, the enthusiasm of the great audience knew no bounds. Every one was electrified, and the audience sprang to their feet, and cheers without number resounded through the building. An *encore* was imperative, and given with even still finer effect. The guns were operated by Mr. John C. Mullaly, of Gilmore's Band, and were twelve in number. They were stationed a short distance west of the Coliseum, close to the water, and were manned by the officers and men of the Second Light Battery of Boston, and the Third Light Battery of Malden. The chorus sang admirably, every one appearing to throw his or her whole heart into the song. After an interval of fifteen minutes the second part of the programme was taken up, opening with the "Hymn of Peace," written for the occasion by Dr. Oliver Wendell Holmes, to the



music of Keller's "American Hymn." . . . This was rendered by the full chorus with accompaniment of orchestra, military bands, and organ, Mr. Gilmore conducting. The hymn was very impressively given, and its arrangement was rich and effective. Rossini's overture to "William Tell" followed under Mr. Gilmore's *baton*, and was one of the great successes of the day. Most noticeable among the instruments were the violins and cellos, which were played with a precision never before surpassed in this city. Madame Rosa followed with the "Inflammatus" from Rossini's "Stabat Mater," with full chorus, grand orchestra, and organ accompaniment, conducted by Mr. Zerrahn. Here Madame Rosa's voice sounded to much better advantage than in the "Ave Maria," and a well-merited *encore* was the result. Meyerbeer's "Coronation March," from "The Prophet," came next, conducted by Mr. Eichberg, and given by the full band of nearly eleven hundred performers. It was an unequivocal success. And now followed a *scena* from Verdi's "Il Trovatore," — "The Anvil Chorus," — by the chorus, full band, chiming of bells, etc., and one hundred anvils, beaten by members of the Fire Department. This was under the conductorship of Mr. Gilmore. For the chorus, new words had been written by Mr. Ball, as follows: —

God of the Nations, in glory enthroned,  
Upon our loved country thy blessings pour;  
Guide us and guard us from strife in the future,  
Let Peace dwell among us forevermore!

Proudly our banner now gleams with golden lustre!  
Brighter each star shines in the glorious cluster!  
Liberty forevermore;  
And Peace and Union,  
And Peace and Union,  
Throughout our happy land!

The chorus was well given throughout, and, all things considered, the firemen did remarkably well. An *encore* was demanded and complied with. The programme was then brought to a close by singing the national air, "My country, 'tis of thee," by the chorus, with orchestra, military bands, drum-corps, chiming of bells, and artillery accompaniments. The audience was standing and joined in the last verse, and at its close, with tremendous cheers for Mr. Gilmore, the first day of the National Peace Jubilee was brought to a happy, to a successful, and to a glorious termination.

From the Boston Transcript, June 16.

### THE PEACE JUBILEE.

The inauguration yesterday afternoon was satisfactory in itself and of good promise. We might use stronger expressions; but the Festival is already speaking too well for itself to need phrases of eulogy that might be mistaken for puffery or boasting. The facts tell the story. Of the magnitude, good proportions, solidity, beauty, imposing appearance, and convenience of the building there was no question. Then all the arrangements of directors, committees, ushers, police, in all the various departments, were commendable for their plan and their execution; the machinery, so to speak, of the grand project, working smoothly from the outset, carrying forward the programme from beginning to end in an orderly and effective style, free from all confusion and discomfort.

To the eye the spectacle was brilliant and impressive, and at times, — as when there were outbursts of tremendous applause, with the waving of thousands of handkerchiefs, or when the red-shirted firemen joined the anvil chorus, — extremely picturesque. The brevity of the addresses was as commendable as their sentiments were appropriately and eloquently expressed. Leaving criticism of the musical performances and descriptions of the details of the several proceedings to other paragraphs, we simply speak here of the first day as a whole; and it is enough to say of it, that all solicitude, doubts, and fears anybody may have entertained as to the practicability of such a Festival as was announced, or the possibility of coming up to the letter and filling the letter with the spirit of the magnificent entertainment, as advertised beforehand, soon vanished, to give place to confidence, delight, admiration, and almost wild enthusiasm.

What was said, sung, played, and done, from the warblings of flutes to the harmonious thundering of artillery; from the joyous greetings of conductors and artists to the rousing and hearty welcome to Admiral Farragut; from the beating of the big drum to the voluminous sound of the rich-toned organ; from the charmed auditors and spectators to the array of multitudinous chorus, all went merry, solemn, and patriotic, giving rare enjoyment to everybody, and moving everybody with noble sentiments. If the initial hours are a fair indication of what is yet to come, then all clouds and fogs and mists have passed away, and this festal occasion is to be as serene and bright as the favoring heavens that smile upon us this perfect morning.

## THE MUSICAL PROGRAMME

was carried out with astonishing faithfulness and success, considering the scale on which everything was contemplated, the really incongruous gathering of all classes and grades in the profession, and the magnitude of the experiment in massing such bodies of vocalists and instrumentalists for a unit of harmonic effect. Indeed, the possibilities of musical scope and grandeur under the circumstances were triumphantly asserted, and the achievement, not only in presenting externalities of music, but in fulfilling and magnifying its comprehensive spirit and intent under conditions quite unprecedented, was the greatest and most important yet on record upon this continent, or, it may be said, upon any other.

The genuine, honest impressions of yesterday's performance by the multitude that heard it, allowing for the varying judgment upon its indefinite detail, were that it was stirring and intense, appealing and commanding, lofty and majestic, grand and imposing in its combination, startling, almost, in its influence on the mind and imagination, and mighty in its concord and its manifestation of force and power. Every one present—even the most critical and skilled, the most doubting and carping, the most exigent and sensitive—must have allowed that the choruses were revelations far beyond anything previously speculated on or conceived for them, and have felt an awakening of emotion more novel and intense than ever experienced before.

The first wave of sound, as it came from the combined orchestra and organ and the twelve thousand chorus voices assembled, in the choral "God is a castle and defence," struck the keynote of the Festival,—success. The broad, deep, rich chords came with imposing sublimity, and the concert might well have closed with its inaugural piece in the experience of a lifetime that it imparted.

It was in this and other kindred choral numbers,—Keller's American Hymn, and the National Air,—where sustainment of note was obtained, that the full weight of this great musical body was felt and its accumulated harmonies made the deepest impression. To continue on the choral numbers, the "Gloria" from the Twelfth Mass of Mozart was another splendid achievement, though there was an occasional disturbance in the time. Still it was great singing, the parts moving together with harmonious promptness and truth and the *tutti* of voices and instruments being at times rich beyond measure.

The "Star-Spangled Banner," with its novel arrangement and

its telling accompaniments, beyond the musical ones, of bells and cannon, kindled a burst of enthusiasm. It was rung out with vigorous tone, and the external accessories certainly gave it noble and thrilling effect. The *scena* from "Il Trovatore," introducing the one hundred members of the Fire Department at the anvils, was another piece of decidedly novel and demonstrative power. It created a *furor* of applause, and well deserved it for the uncommon effects produced.

But the highest achievement was reserved for the "Inflammatus" from Rossini's "Stabat Mater," in which Madame Parepa-Rosa, — who had previously finely and most fervently sung the "Ave Maria" of Gounod, with two hundred violinists for the *obbligato*, — essayed the soaring soprano air. Madame's voice searched the vast spaces with remarkable clearness and force, and the chorus seemed impelled to their best efforts, — Zerrahn's *baton* inspiringly guiding his monster forces into the fine dramatic swing of the piece, and bringing out its splendid tone, color, and its cumulative properties in a marvellous manner. Musically, this was about the consummation of the concert.

The orchestral pieces were various in their effect. In the "Tannhauser" overture the lighter movements could not always be heard, and there was some wavering in those splendid passages of violinity. But the closing *chorale* rescued it finely. The "William Tell" overture, on the other hand, was a supreme success, and Rossini's wealthy instrumentation was never, we doubt, so magnificently enforced before. The "Coronation March," from "The Prophet," of course was vastly sonorous and telling.

The concert closed with the national air, "My country, 't is of thee," with the union of all the performing force and the military adjuncts to make it, especially the closing verse, in which the vast audience joined, a memorable piece to have heard, and to stir every musical and loyal emotion. The conductorship of the concert was distributed between Gilmore, Eichberg, and Zerrahn. Each was received with signal tokens of enthusiasm, and the acquittal of their trying and comprehensive duties was masterly in the extreme. Nor must we forget the organ, which is an instrument of marvellous power and breadth, and was handled by Mr. Willcox in splendid manner for the fundamental and brilliant office it was to and did serve.

The musical part of the Festival yesterday was certainly fulfilled in a manner that could elicit naught but the most unre-served wonder and praise.

From Zion's Herald.

### THE PEACE JUBILEE.

Is a wonderful success. It is not merely a victory; it is a conquest. It has no peer, no parallel. The Crystal Palace has a hall of far inferior capacity, and its orchestra and choruses are in far smaller proportions. The view was as grand as the song. Stretching back from the stand of the director two hundred feet, and spreading a hundred and fifty feet on each side, was a solid mass of what Herbert Spencer would call vocal and instrumental force. A hundred feet square was a level area, appropriated to the musicians. Thence arose in tiers the singers, ten thousand strong. Such a mass of people packed into such a space probably was never seen before. It was only equalled by the corresponding crowds which crowded the rest of the mighty auditorium. . . .

The chorus began, — "A strong tower is our God." How grandly that grand choral of Luther's rolled forth! The mighty soul of the mighty Reformer could almost have heard it in the high heavens, had the gates been as ajar as some imagine. The effect was overwhelming. Tears gushed from many eyes, and one could hardly keep from exclaiming, "Truly God is in this place."

This effect was in tones, not words. . . . It was the thunder of melody. The waves of solemn sound rose and fell, soft and loud, with unspeakable majesty. The *pianissimo* passages were as remarkable as their opposites. To make this myriad of voices soft as a single whisper, was a triumph of training and culture that was as exciting almost as the contrary storm and madness.

"The Star-Spangled Banner" introduced all the effects promised. . . . The organ thundered, drums beat, trumpets rang, viols screeched, and voices broke in, wave on wave of astonishing power, capped, yet not surpassed by the cannonade. This was played by one sitting close by the director, his thumb pressing a bulb, and instantly firing a cannon. Such a volume of music was never dreamed of by any poet save one, him of Parnos and the Apocalypse. Milton's choruses and orchestras, Wordsworth's "King's Chapel" and "Ode to Sound," Lowell's organ in the "Legend of Brittany," — all are paltry prose by the side of this highest poetry, the actuality of to-day. The great audience rose, flung their hats, swung their handkerchiefs, shouted, clapped, in a word, were almost beside themselves in joy and admiration.

Solemnly grand was Keller's "American Hymn," and Holmes's words. . . . Yet more exciting, if possible, was "Inflammatu8," the thrilling extract from Rossini's "Stabat Mater." The wailing instruments, the wailing voice of Parepa-Rosa, the incoming of the choir, peal after peal, the outbursting of the organ, truly this was the most sublime representation ever given on earth of the awful events the scene and song were announcing, the Day of Judgment. . . . How these words rang and re-rang, "in die judicii"; the munificent wail of the great singer overtopped organ blast and trumpet's shrillness and the roar of the thousands upon thousands of voices as she led them all in the passionate prayer, —

"Fac me cruce custodiri  
Morte Christi prœmuniri  
Confoveri gratia."

"Through the loved Redeemer's dying  
Let me, fondly still relying,  
For sweet grace and mercy pray."

Ah, thought we, as streaming eyes attested the sweep of this entreaty, how many singers and hearers are seeking that trust against that day! To how many here would its infinite grandeur be without significance, save of terror and agony? The thunder of that day will make this dumb. Yet who that hears this is preparing for that which it feebly prefigures? Ole Bull caught Parepa by the arm and demanded its repetition. The audience, —

"Swept like mid ocean,  
When descends on the Atlantic,  
The gigantic  
Storm wind of the equinox,"

rose *en masse*, and with shout answered shout, deep answering deep.

The last stunning effect was the "Anvil Chorus," over which much ridicule has been expended. But if Verdi could put an anvil chorus into his arrangements, why could not Gilmore develop it after its design? So the hundred red-shirted men, with their white caps and hammers, marched to their places, fifty on each side of the director. When all the forces were in full play, and the choir arose as one man and woman, to join the tumult of the instruments, and the cannon added its roar, the ringing anvils approved the genius of Verdi. They gave a sharpness that

no voice, nor instrument, nor other noise could attain. The cannon was not heard, the organ lost its distinctness of utterance, the hundreds of viols were seemingly silent, yet the ringing of those hundred anvils, like a shrill soprano, overtopped the whole, and crowned at once the genius that conceived and the one that here was executing this daring feat. "America," with like attendants, closed the scene, and the thousands upon thousands, an audience larger than many an inland city, went reeling from under the deluge. In a few moments, with ease and far less crowding than the sidewalks exhibited for half a mile from the building, the multitude left the vast amphitheatre.

Such was the first day. The others were like unto it, a success that will be historic and world-renowned. Said a travelled gentleman just home from round the world, "I never heard the like of that in Europe, nor shall I till I hear the multitude of the heavenly host." "You don't know that," was the reply, "you have not yet tested the measure of Mr. Gilmore's capabilities." The projector was happiest of the happy. He thrilled and vibrated with delight. He laughed and bowed, and bowed and laughed to an audience equally excited and delighted. One man ought to have made his appearance, Professor Tourjée, through whose remarkable faculty for organization all these thousands of singers have been brought into place as deftly as polished stones in a palace.

"As well the singers as the players on instruments shall be there." May all this host be yet through penitence, faith, and holiness, of the heavenly host whom no man can number, where song shall go up like the sound of many waters, even as the mighty waves of the sea, inscribing glory and honor and dominion and power to Him that sitteth upon the throne and to the Lamb forever.

From the New York Herald, June 16.

#### THE PEACE JUBILEE.

Boston, June 15, 1869.

That great Peace Jubilee and Musical Festival, of which so much has been written and said, is now a fact in the history of the Yankee nation. It got a good start this afternoon, and everything promises auspicious for the full realization of all the brilliant anticipations which have been indulged in. The weather seemed to be a little adverse to a very brilliant opening in the

morning; but the old saying, that "if it rains before seven it will clear off before eleven," proved happily true to-day, and the thousands and thousands who have combined to honor the "Hub" with their presence are as much delighted as the projector and managers of the Jubilee.

#### THE COLISEUM.

The spacious Coliseum in which the great Festival is progressing has already been elaborately described in the Herald, and it is only necessary now to allude to it as the most generous structure in this country in the matter of room and capacity. If it accommodates fifty thousand, as is claimed, there was certainly that number inside of it at the inauguration ceremonies and opening concert this afternoon. Early in the morning, in spite of a pelting rain, thousands of people assembled in the vicinity of the mammoth edifice, and during the entire day, before and after the concert, and while it was progressing, every avenue of approach was thronged with coming and going pedestrians, dashing and prancing steeds, and elegant and elaborate carriages, phaetons, and other vehicles. Around the Coliseum, in its immediate neighborhood, a junior city seemed to have sprung up during the night. The chief features of it of course consist of eating-houses, soda-fountains, ice-cream saloons, and the other customary appendages suitable to a gala occasion, including one or two theatres, an opera-house or two of the burnt-cork character, and also half a score of lager-beer saloons. . . .

#### ENTRANCE OF THE AUDIENCE,—A GRAND ARRAY.

The doors of the Coliseum were opened for the general multitude at two o'clock, and hours before this the impatient ticket-holders were loitering about the different apertures of ingress, all anxious to gain admittance to the interior at the earliest possible moment. When at length the critical hour arrived, and when the doors were swung back, there was a promiscuous rush for them, and the services of at least a dozen policemen were required at each door to check the struggling masses of humanity. Immediately upon entering the audience were distributed in their seats by an army of well-trained ushers, and within an hour's time nearly every one of the fifty thousand seats in the colossal structure was occupied. The array of beauty and fashion thus assembled was probably without a rival in this country, and the audience, together with the elaborate and tasty decorations, the



patriotic emblems of Peace, and the various national devices, all combine to form a spectacle truly grand and impressive, and upon which every visitor looked with feelings of pride and emotion, and could only turn from with great reluctance. The floor or body of the house was generally occupied by invited guests and other gentlemen, while the galleries were generally sought by the ladies and gentlemen accompanying them, thus exhibiting to good advantage such a sea of female beauty and loveliness as was rarely if ever before gathered in one common concourse. . . . .

#### THE OPENING CEREMONIES.

With commendable promptness the ceremonies of inauguration were commenced at three o'clock. Alexander H. Rice, as President of the occasion, called the audience to order, and then prayer was offered by Rev. Edward Everett Hale. . . . . Mayor Shurtleff followed the prayer with a brief address of welcome. . . . . After the Mayor had concluded, Mr. Alexander H. Rice occupied about half an hour in delivering an address on the "Restoration of Peace and Union."

#### THE PROGRAMME.

At a quarter past three o'clock Mr. P. S. Gilmore mounted the conductor's stand. . . . . Many there were, especially among the myriad musicians, who doubted—nay, sneered—at the possibility of success, musically speaking, in such a vast enterprise, which included eleven thousand singers and one thousand musicians in the orchestra, brought together without the slightest possibility of adequate rehearsals for such gigantic concerts. The programme was well selected for one requisite to display the massive power of such a combination of musicians. . . . .

#### RECEPTION OF CONDUCTOR GILMORE.

. There were evident signs of uneasiness and anxiety on the face of the conductor as he moved his *baton* for the opening choral. The reception accorded to him, the originator, the leader, the chief spirit and the engineer of this enterprise, was one that might well make the proudest chief that ever history immortalized feel envious of, had he been present. The entire audience rose to their feet and joined with the chorus in a perfect volcano of applause. Ladies waved handkerchiefs, and the cheers of twenty thousand people rolled up towards the vast roof as a

grateful libation to a man who may now be termed a public benefactor.

#### THE MUSIC.

Martin Luther's well-known hymn seemed to have been placed first as a test merely of the effect of the chorus and orchestra; then came an ordeal for the orchestra, — the overture to "Tannhauser." Julius Eichberg was the conductor. He took the *tempo* exceedingly slow, probably through fear lest the heterogeneous elements beneath his *baton* should not otherwise follow it with sufficient precision. Then for the first time did the wonderful power of the orchestra become known. The strings overshadowed everything, even the formidable brass band. The wind instruments were the weakest. Among the first-violins sat Ole Bull, Howard Glover, one or two of the Mollenhauers, and Carl Rosa. Those magnificent passages of semitone scales which accompany and adorn the Pilgrim chorus in this overture were given with a precision and spirit which I have never heard before, even in small orchestras or at the Sydenham palace concerts in England. Even expression was there, and as the last notes of the subject died away the violins sounded like the sighing of the winter wind through a forest of unleaved pines. . . . After the overture Carl Zerrahn took the *baton*, and the first part of the "Gloria" of Mozart's Twelfth Mass and chorus was rendered. Orchestra and organ took up this grand work. There was considerable lagging on the verses, and the conductor had to drag them through with difficulty. Madame Parepa-Rosa then sang Gounod's "Ave Maria." Her voice was not sufficient to fill the immense building, though the tones were pure and expressive as usual. The two-hundred-violin *obbligato* was the best feature of this piece, but there was no sound heard of the Bach prelude on which this beautiful melody is built. It is generally played on a piano or harp, but on this occasion was either omitted or rendered inaudible. The "Star-Spangled Banner" brought the artillery into play. The effect was indescribable. The guns spoke outside in exact time with the music, being discharged by means of electricity, and the audience joined in the last verse. All that has ever been written of music falls short to describe adequately the effect of this piece. As well might one attempt to portray the grandeur of the ocean in a storm or the resistless rush of the hurricane.

The "Tell" overture in the second part was another triumph for the orchestra. It went like clockwork. The "Coronation

March" was taken so slow that it became dreary, and, besides, the big drum got a little mixed towards the end. But the grandest of all the works performed was the "Anvil Chorus," from the "Trovatore." The scene from the balcony was one to remember for a lifetime. As the chorus stood up, tier after tier, and the steady stroke upon a hundred anvils mingled with the avalanche of voices and instruments, the ear was deafened with the noise and the eye was dazzled with the sight. A dense sea of heads surged above the seats set aside for the chorus and one hundred red shirts marked the line of anvils. Nothing like this has ever been heard in music before. That the experiment of massing voices and instruments together on such an enormous scale is a success, would be little to say for the triumph which has crowned the first concert. The organ is the best for the purpose I have ever heard, not excepting the one used at the Sydenham Palace or the great one at St. George's Hall, Liverpool. Its tones were heard and felt clear over and through the host of voices and instruments. At times it seemed to overshadow all, and its thunder tones shook the building. . . . The streets are crowded to-night, and everybody is feeling gay and festive over the successful inauguration of the great affair.

From the New York World, June 17.

#### THE MORNING OF THE FIRST DAY.

Boston woke up transfused with national contrarieties. There was no longer reason to doubt her congested and satisfactory condition. The uncomfortable crowds which had been poured into her sober but crooked streets by every State gave them a fierce flush of vitality. It was a commingling without assimilation. Every man brought his meridian with him. His isothermal lines were ineradicable. I could "spot" New York jumping the crossings with his habitual fear of horse-cars, and talking loudly of the Central Park on the Common. You could put your finger on Chicago under the portico of the hotel, carrying that nervous audacity of the Mushroom City in his face, which so completely outstrips the complacent egotism of the self-conscious Athens. You remark the dead level of the prairie in his æsthetics, and the bluster of Lake Michigan in his politics. No Alpine heights in his patriotism, no summit of sentiment sun-tipped and song-haunted here. The calm expanse of his unobstructed mind grows you corn and wheat. I have even caught Cincinnati wearing a label, and heard Philadelphia advertise itself by inordinate praise

of Boston, when New-Yorkers were within hearing. But as I am giving you the premonitory part of the Festival as it is played in the streets, I must say that New England colors all. Maine and Massachusetts with greater numbers tone the whole heterogeneity sharply, and Vermont and Connecticut flavor the national Salamagundi as with a pepper-box. Every type of Down East is set in this chorus-book. The traditional yeoman of the country comes upon you at all times and all places, and as you eye him with cosmopolitan curiosity, he drops upon you with provincial familiarity. Everywhere doubly multitudinous and altogether more noticeable is that common-school element, the thrifty, amateurish, moral mediocrity of the great Commonwealth, the impudent, smart, and loyal average of Down East. Its clerks, its shopkeepers, its nascent lawyers, who will put away their books in a year or two and become candidates; its operatives, who read the Atlantic Monthly; its horny-handed deacons and serious selectmen; its singing-masters, some of them wearing the mark of Ichabod Crane, in spite of the attempts of science and society to rub it out; the choir-girls, with their faces sharply cut but finely tinted, coming from all those whitewashed homes on the hills where the syringa and gelder-rose look in at the windows and the lilacs bloom redolently in the doorways. Sweet innocents, that you meet at every turn, with meagre forms but vital movement, who sing air and counter through all the Sundays of their placid year in curtained galleries, without once suspecting that the gross outside world look upon them as *soprani* and *contralti*; who have had lovers wounded in Massachusetts regiments; who write for the Waverley Magazine; who run to pink ribbons and sewing-circles till they are eighteen, and then wake up to the broad responsibilities of teaching school and peopling the great West. Wiry, saucy rustics, knowing more in a minute than a battalion of coddled charmers could comprehend in a lifetime, and prettier, withal the flicker of prudery is in their manners, than any Watteau shepherdesses I ever saw; with a good deal of the silex of their hard hills in their slender bones, and something of the clear, sharp atmosphere in their voices. Ready at a moment's notice, if the deacons, or town council, or the newspapers, and above all, if Boston call on them, to pour out sibilant psalms and hymns and spiritual songs, and make melody in their hearts, provided always that half-fare tickets are issued and the exercises are opened with prayer, but knowing and caring as much about the "ideal expanse of spiritual ecstasies" as set forth by the Festival Committee, as that lumberman who is sur-

veying the Coliseum knows and cares about the rhapsodies of Ruskin. For which I love them collectively, notwithstanding they chew gum and carry that abominable Waverley sticking out of their reticules. I am particular in this specification that you may know

#### THE CHARACTER OF THE CROWD.

One wonders, in surveying it, how many Norwoods have been depopulated by this cataplanx of Gilmore's; or if not depopulated, had all the sap of beauty and youth drawn off, and are now baking aridly on the hills, bereft of pink ribbons and shrill doxologies. The lumberman, whose broadcloth disguise does not hide the red-flannel shirt-sleeves, is Whittier's very man. He came booming, at Gilmore's clarion call, down Northern rivers from

"Where the crystal Ambijijis  
Stretches broad and clear,  
And Millnoket's pine-black ridges  
Hide the browsing deer."

A lusty Nantucket beauty, lush with sea nursing, a very nereid fit to raise nabobs, and having two cousins hooked on her arms, with their mouths sweetly puckered into an organic "do, re, mi," has just asked me if I did n't want to tell her where the Cape Cod Harmonic met. Obviously I did, and more, but one finds how ridiculously limited is his stock of information in such a crisis.

Notwithstanding it has rained again this morning there is an unusual stir in the streets (many of them are choked by crowds lingering over mountebanks or listening to advertisers), and Boston wears a jubilee face. Flags and banners are floating in the damp air. Trombones and violih-cases are shooting round corners. Fresh choristers are emptied into the thoroughfares by every train. Washington Street is full of the din of thankfulness and the clack of trade. "Let us have Peace" is painted on all the big drums and little flags, but the indefatigable tradesmen of Boston are shouting on that street, "Let us have hats," let us have "cheap suits," let us have sewing-machines, pianos, garden-seeds, and hair-dye. Platoons of boys poke Peace circulars, Festival records, musical handbills, and Jubilee flyers into your face and pockets and hands. To stand still is perilous; to sit down is to be covered in five minutes with a load of illuminated paper.

Nothing can be more curious than to hear a city of shopkeepers using aesthetics for trade purposes, and twisting thankfulness and

jubilation into profit. Every municipal nerve and sinew has been strained to make the most out of the visitors; and, singularly enough, the papers and speech-makers are continually talking about the free and bounteous welcome and the unlimited hospitality of Boston, just as though the visitors did not pay double for their entertainment.

About twelve o'clock the tide began to set towards the Coliseum. As early as half past nine a smaller crowd of about five hundred representatives of rural newspapers had sat down to

#### A PRESS COLLATION,

in obedience to invitation. It was the regular thing, — champagne, chicken-salad, and ham sandwiches, a speech of welcome from the Mayor, a poem by somebody, a great deal of real earnest effort on the part of the recipients to appease habitual appetites, and a great deal on the part of the speakers to impress the representatives with the magnitude of the Festival undertaking. The efforts of both parties met with gratifying success, and by the time the square municipal meal had been eaten, and every distended stomach surmounted with a blue badge, the larger crowd had extended down Boylston Street, overcome the marl heaps, and begun to gather multitudinously about the great entrance-way. From this time

#### THE OUTSIDE SCENES

grew interesting and diversified. Upon the muddy plateau which constitutes St. James Park and the environs of the Coliseum there are about five hundred lesser jubilees going on, in the shape of circuses, nigger-shows, exhibitions of fat women, double-legged cows, beer-gardens, and ventriloquism. Right through this audacious community, whose broad coliseums encroach upon the soft gravel that they call the "main approach," comes the thickening crowd of jubilators proper. Looking up Boylston Street, the black, moving mass dwindles away in the distance like the dusky folds of an interminable serpent, and the glittering spots here and there you may know are trumpets and trombones. Upon the steps of the houses in St. James Street may be seen the patient sitters that in New York take possession of the same privileges just before a procession passes, and all about the "grand entrance," and the "press entrance," and "committee entrance," and "chorus entrance," are hundreds of impecunious jubilators, fervent in spirit but short in stamps, resolved to hear and straining to see into the inner space. To their credit be it said, they

little heed the allurements of the hurdy-gurdy, and are blind to the blandishments of the fat woman. They have a Spartan firmness which will keep their ears open and their necks stretched until the forty anvils are done with.

THE SCENE INSIDE.

Entering the Coliseum at half past two o'clock, a scene presented itself never beheld before by mortal eye. An assemblage of thirty thousand people in a concert-hall ! The transept of the Crystal Palace never saw it, and never will. The final glories of the French Exposition fell far short of it. A vast perspective of human faces that stretches out in the broad galleries to a tinted indistinctness in the distance of the building. A mighty expanse of chorus banked up away to the east. Acres of singers, so far off that you can just see that the great mass is composed of living souls ; and, until you use your opera-glass, will not know that the peculiar undulation, which seems like the effect of flurries of heat, is nothing but the motion of thousands of fans. Whether there is any magnetism in this aggregation of human beings, we cannot say ; but, looking over the tremendous concourse from the gallery, it strangely thrills you at the first, and this before you have realized that it is the population of a small city that is gathered for the first time within the focus of your eye. You scan the array of performers much as one would gaze upon a new landscape. Sweeping the chorus and the orchestra beneath without being able to tell where one ends or the other begins, down to the raised platform in front, you see the Rev. Edward Everett Hale in his robes, and with uplifted hands, making the opening prayer, not a word of which reaches you. When the Mayor, Mr. N. B. Shurtleff, follows, you know he is welcoming the visitors, and that you can read it the next morning in the papers. Some phrases of the Hon. Alexander H. Rice's address on the Restoration of Peace reach you, but you are in good humor, for Boston has set the noble example of putting two speeches and a prayer into half an hour, and, considering all that Boston had to say, this was magnanimous in the extreme.

Although not more than two fifths of the audience heard the address, the five fifths applauded it promptly, which showed how well they appreciated its main virtue,—brevity. Some little stir is occasioned by the entrance of Ole Bull, who comes towering down between the performers, and takes his seat nearest the audience, by the side of Carl Rosa, among the first-violins. Presently Mr. P. S. Gilmore makes his appearance. The chorus see

him first. They break out in white handkerchiefs, — the whole acre of soprano is fluttering, like a hillside of blossoms in a breeze of its own. The audience feel it, and then break out in applause. Fifty thousand hands make a grand tribute, but they are not enough; voices join them and roll into a tremendous, prolonged cheer, which falls at the feet of the man as he stands bowing upon the conductor's platform, holding his hand on his heart as though this magnificent *coup d'œil* or the stunning consummation of his pet scheme was producing that transient hypertrophy which joy alone is said to do. The earnest greeting volleys along the aisles in heavy billows a moment, and, dying out, gives place to a breathless silence; for now we are to have

#### THE MUSIC.

Luther's stately choral, "God is a castle and defence," is the opening piece. The organ sounds the key-note; there is a movement of the human sea; the conductor extends his *baton*, — they have risen in a curiously ponderous manner. He is standing on his toes; his *baton* sweeps the circle of singers and performers. And now rises such a volume of sound as never before greeted human ears. It has a mystic puissance that cannot be analyzed. Its extended source destroys the sense of locality. It fills the air with its new vibrations, that bring to us a novel emotion of universality. It mounts with a grandeur that gives us a new sensation. There are no favored registers heard, no individual voices; everything personal, trivial, local, is drowned out in the majestic flow of this grand chorus. Having felt the first effects of the combination, having remarked that they have touched the auditory with the new potency, as the ear becomes accustomed to the surging and swelling of the tide, we become, too, calm enough to perceive that it is not the bulk of the sound that is effective; indeed, a very general disappointment was felt that the united forces produced no *louder* music. People had expected a concussion of the air; they were surprised that the building did not tremble and that the music could not be heard four or five squares off. They found that in the ratio of size there was new smoothness, a new solemnity; instead of being volcanic, it was aerial. They were disappointed in the loudness, but moved by the majesty. The critical portion of the audience felt at once what Berlioz meant by a "prodigious sensitiveness for gradations of aggregate" and that orchestral crescendo which "spread roarily like a conflagration." In less than ten minutes a great question had been settled forever by Mr. Gilmore. He had



shown the practicability of conducting an orchestra and choral force of ten thousand as smoothly as Carl Bergmann conducts the Philharmonic, and obtaining all the effects which the increased number promised, with perhaps the single one of loudness. The choral was sung and played with quite as much accuracy of time and tone as is enjoyed at the concerts of one of our first-class musical organizations. The distinction was similar to that which may be felt in the performance of the same piece of music by an excellent pianist and a masterly organist upon their respective instruments.

The overture to the "Tannhauser" . . . . was hardly a success. It is not the piece for an experiment of this kind. The brass was singularly weak for some reason, and the march, though given with a promptitude which was remarkable in itself, lacked the force of the choral. The "Gloria," from the Twelfth Mass (which the programme contributes conclusively to Mozart, though we believe his authorship has been strongly questioned) was a return to the eloquence and majesty of the choral. Mr. Julius Eichberg, who had conducted the performance of the "Tannhauser," gave way to Carl Zerrahn in the "Gloria." Neither of these able and popular Boston *maestri* exhibited the energy, decision, and happy adaptation of themselves to the exigencies of such a situation which distinguished Mr. Gilmore. He seemed to have imparted much of his own enthusiasm to the singers, and made himself felt by all of them in his unmistakable and forcible manner. This was particularly observable in the performance of the two show-pieces of the occasion, — "The Star-Spangled Banner" and the "Anvil Chorus." The first was accompanied with orchestra, military band, drum-corps, and a park of artillery. These numerous orchestral agencies were skilfully managed, and it is only just to say that the cannonade gave an emphasis to the song which it would not have had without it, and was not unpleasant to the ears, although the guns were stationed in the immediate vicinity of the building. The boom of each cannon was as prompt as the thud of the great drum, and it must be remembered that the performer played upon the electric battery which discharged these pieces under the *baton* of the conductor. The success of the explosive episode seemed to please the audience immoderately. They actually forgot the limits of Boston propriety and yelled for more, until Mr. Gilmore, with his hand on his heart, bowed acquiescence, and the thing was repeated. Specifically, it was in both instances a triumph of skill and ingenious appliances. The "Anvil Chorus" was a pure piece of

stage effect. The anvils were placed in two long rows running back across the deep orchestral platform, and in the depths of the musicians could be seen the two lines of red-shirted, brawny firemen, armed with hammers. The appearance of these musicians was a success in itself. Their performance was hardly equal to the expectations they had raised. Still it was a big thing, and the twenty thousand broke out in a fresh yell of exaction, and it was repeated. Perilous as was the venture of Madame Parepa-Rosa to sing the "Ave Maria" and "Inflammatius" in space after such *ad captandum* prodigies, she came out triumphantly. The solo of Gounod's filled the vast building, and the *obbligato* of two hundred violins was as soft and sweet as any harpsichord accompaniment. The splendid portion of the "Stabat Mater" was even a more pronounced success, in that it was wholly unfit for the place. The admirable ease with which this vocalist poured her affluent notes into the most distant ears in the place was the most remarkable feature of the vocal part of the concert. The "Inflammatius" was encored, and after its repetition the population of the Coliseum, chorus and all, went off into a prolonged fit of gratulation. The other instrumental selections were Rossini's overture to "William Tell" and Meyerbeer's "Coronation March," from "The Prophet." . . . What would have been Charley's sensations on hearing it performed by one thousand musicians we can imagine; on hearing it on the night of the first production of "The Prophet" in Paris he exclaimed, "This is a march to which myriads might sweep to victory!"

The first day's concert concluded with the national air, "My country, 't is of thee," with the use of the tremendous appliances at hand and the assistance of the audience in the last verse.

From Watson's Art Journal.

#### THE GREAT PEACE JUBILEE AND MUSICAL FESTIVAL.

BOSTON, ST. JAMES HOTEL,  
Tuesday, June 15, 1869.

The first day of this much-talked-of Festival fully justified our prediction in advance,—it was a success in every one of its features. We attended the two great Musical Festivals given by the Handel and Haydn Society, and had learned by experience to appreciate the earnest but quiet enthusiasm of the Boston people,—an enthusiasm which exhibited itself in acts and not in words; we were fully prepared for the magnificent result of an enterprise in which every citizen of Boston was interested, both

in a local and a national point of view. The idea was sufficiently broad to be grasped by the most passionless intellect, and its elements were sufficiently brilliant to dazzle even the most cautious and unsympathetic.

The great Peace which fell upon our land, after a long and terrible period of bloodshed and devastation, had had no fitting utterance in thanksgiving, — the voice of the people was dumb before the Lord, — and they rejoiced in small communities, according as their selfish ends were benefited by the close of the war. No city had come out fearlessly and called upon the people to join together in a Jubilee, and with a hundred thousand voices give praises unto God for his exceeding goodness, and for that great mercy which has bound us together once more as a united people. The suggestion emanating from the brain of one man, struck the heart of the people, for it offered a remedy for a duty neglected, and opened up the inner sentiment of the necessity for a public thanksgiving, which every one felt, while no one dared to take the initiative. How Mr. P. S. Gilmore stepped forward, propounded his plans, gained hearers, and finally supporters, our readers are already acquainted with, through the articles already published in these columns.

We have given Mr. Gilmore credit for the conception of the idea, for his indomitable determination in carrying it out, and we have now to congratulate him upon the success of his patriotic and noble undertaking, — a success which has no parallel, we believe, in the history of the world.

We arrived in Boston at six o'clock on Tuesday morning, and merely waited to remove the signs of travel from our exterior, and eat our matutinal meal, before sallying forth to see how Boston looked under the pressure of an extraordinary excitement.

Before nine A. M. the streets began to be thronged by idlers, intent upon seeing something, and evidently belonging *not* to Boston proper. They were strangers, and many of them had come a thousand miles to join either as singers or as spectators, but all equally determined to take one part or the other in the Great National Peace Jubilee and Musical Festival. It was a most animated sight, the more so as three fifths of the whole of them carried music-books in their hands, and wore that look of pleased excitement as though anticipating a keen pleasure to come; and we knew that it was no common, sight-seeing pleasure that was anticipated, but a genuine satisfaction at being privileged to take part in the grandest musical jubilee that this or any other nation ever saw. But besides the singers and visitors,

another all-pervading element jostled us at every step. All Boston seemed to be one vast musical warehouse; every now and then a cloud of Germans would sweep by us, loaded down with fiddle-cases or ponderous brass things done up in green-baize; then would come a detachment of double-basses and violoncellos, not to mention such small game as flutes, oboes, or clarionets. Music was literally on legs all over Boston on that morning.

We visited the huge Coliseum, — huge in proportion, but not unseemly, although its parallelogrammatic form seems somewhat opposed to the idea of beauty, — and found it a perfect hive of busy mortals. Each department of the complicated business elements of the Jubilee was crowded by anxious applicants for one thing or the other, and matters were not facilitated by the curious mob which blocked up the road to each entry. Still, good order prevailed. The busiest bureau was certainly that of the Press Committee. It was literally besieged. . . . .

When we entered the Coliseum at half past two P. M., the building was but sparsely peopled, but from that time up to three o'clock, the crowd that was flowing increased in numbers minute by minute. Few present, however, noted the steady increase of the audience, for every eye was fixed upon the orchestra. As, file by file, the chorus advanced to their seats, filling row after row, the number seemed endless, and as the hundreds mounted to thousands, and still they poured in, we were literally overwhelmed with astonishment. Ten thousand singers sat before us, and we actually trembled with excitement for fear they should burst into song, and startle us unprepared with the thunder of their harmony. Hardly less surprising was it to watch the hundreds of violin-players take their places, then the forest of huge brass instruments, and lastly the heads of the cellos and basses striking up like a crowded bed of asparagus. Crowning the back of all was something composed of pipes. We believed it to be an organ, but everybody laughed at the idea that such a little thing as that could make itself heard above the combined strength of ten thousand voices and eleven hundred instruments. We had, however, profound faith in the Hooks, and told our friends to suspend their judgments and wait for further developments.

The order of the programme for the first day was as follows. . . . .

The prayer by the Rev. Edward Everett Hale was brief, but earnest and impressive. His Honor Mayor Shurtleff's speech was genial, to the purpose, and brief, — points not often attained by public speakers. The address of the orator of the day, Hon.

Alexander H. Rice, was admirable in all its points. It reviewed the history of the past war, touched on the lessons which it taught, and paid just homage to the enterprise of Boston, and to the noble charities, and to the splendid systems of learning which she has encouraged and fostered, and which is by far the brightest jewel in her civic crown. Mr. Rice's address was applauded to the echo, and it well deserved that applause.

Then came a brief pause and a silence, which was broken by the appearance of Mr. P. S. Gilmore on the stage. He was received with tumultuous applause, orchestra and chorus joining with the audience, and such vehement applause, accompanied by shouts and the waving of hats and handkerchiefs as has rarely been our fate to witness, either here or in Europe. It was an ovation justly due to Mr. Gilmore, and it must have been a proud moment to him to find his efforts so grandly appreciated. After this greeting a deathless silence ensued, Gilmore's *baton* waved, the chorus rose, and the first notes of that marvellous combination rolled through the vast area of the Coliseum.

We confess that for the first few bars our feeling was one of disappointment, for the tone did not seem at all adequate to the vast numbers employed. Notwithstanding what we have written upon the subject — that the sound did not increase in proportion to the means employed, save in massive richness of quality — we did expect a grander result; but the fact is that the sight of such vast numbers raised expectation too high, and the reaction was disappointing. But as the solemn strains of the noble hymn, "God is a castle and defence," progressed, the actual grandeur of the performance made itself felt, and we were compelled to acknowledge that we had never before heard anything so sublime as that solid mass of sound which issued from the combined force of thousands of voices and instruments bound together and sustained by the most powerful organ ever erected in a music-hall. Positive promptitude of attack could hardly be expected from so vast a body of singers, and at distances so remote from each other, but we could find no fault with the precision of this chorus. Mr. Gilmore's beat was so positive that every one could see it and feel it, and it seemed to gather in the parts so that there were no loiterers by the way.

The grand power of the combined forces was better exemplified in this fine old choral than in any other piece of the programme, for Mr. Gilmore secured a perfect pianissimo from both chorus and orchestra. The effect was positively magical. The contrast was immense, and that breathed-out whisper from that vast body

of singers and players was more sublime than the grandest fortissimo. The applause which greeted this first essay of the monster organization was an earnest of the success which was doubted but hoped for, — and the hope was fulfilled even beyond the most sanguine expectations.

The Tannhauser Overture was conducted by Mr. Eichberg, an accomplished musician, who will be remembered in New York by his pleasant operetta, "The Doctor of Alcantara." The work was faithfully rendered, but was by no means as effective as we expected it would be. The various figures did not come out in relief, — more especially, that wonderful down-streaming figure for the violins. It is clear that, to a certain extent, the stringed instrument tones absorb each other; and that the numbers can be increased until the individual characteristics of the instruments are lost. Mr. Eichberg conducted with a firm, clear beat; and although he could not move the mass up to the needed vivacity, he kept them well in hand and under control.

The "Gloria," from Mozart's Twelfth Mass, conducted by Mr. Carl Zerrahn, was a very unsatisfactory performance. No one will question Mr. Zerrahn's ability, — that has been too well proved through many a musical campaign; but on this occasion it was almost impossible to recognize his beat, it was so wild and eccentric. The result was, that the chorus, to a great extent, was a seesaw, and was only redeemed by the steadiness of the orchestra and the organ.

The "Ave Maria" of Gounod, sung by Madame Parepa-Rosa, delighted all present. The accompaniment for two hundred violins sounded well, but would have been heard to better advantage had the stringed orchestral accompaniment been more audible; as it was, we could hear nothing but the glorious voice of Parepa and the violin solo accompaniment. Parepa, however, carried her audience with her, — her reception was an ovation, and at the close of the Ave the applause was scarcely less enthusiastic.

Then came the national air, "The Star-Spangled Banner," arranged with certain effects by P. S. Gilmore. This was one of the enormous successes of the day, owing to the fact that it was grandly performed, and that its sentiment roused up all the American feeling among the auditors. The verses were arranged, first for basses and tenors, and next for sopranos and altos, and after each the full chorus, orchestra, and organ. The last verse was sung with all the grandeur of the whole combination, with the addition of firing cannon to mark the beat. It would be impossible to describe the effect this piece produced.

upon the audience; it set them half wild, and the whole house rose as one man or woman, we do not know which, and amid thunders of applause, waving of handkerchiefs, and shouts of "Bravo!" the spirit-stirring chorus was repeated. Taking all the specialties into consideration, this chorus was admirably performed. There was perfect unity between the orchestra, organ, and chorus, and even the cannons exploded to a very semi-second of time.

The second part opened with the "Hymn of Peace," written by Dr. Oliver Wendell Holmes, to Keller's "American Hymn." This was sung in a solid and effective manner, and was warmly applauded.

The overture to "William Tell," directed by Mr. Gilmore, was played in a very spirited manner, although the violins hardly maintained their necessary supremacy. Still, the performance was a strong feature of the programme.

The "Inflammatus," from the "Stabat Mater" of Rossini, lightened up the programme wonderfully. Of the composition it is needless to speak, save upon one point, — that of the grand closing climax. We have all heard it with the ordinary resources; but from a previous experience but little idea can be formed of the glorious and thrilling effect upon this occasion, when ten thousand voices, a thousand instruments, and an organ of a thousand-horse power, came in to pile power upon power upon the grand colscendo. Madame Parepa-Rosa sang this superbly. There was no faltering from the beginning to the end; she attacked all her notes squarely, and above all mass of sound her beautiful voice rang out like a clarion. It was one of the great triumphs of the day, and was repeated upon a demand whose enthusiasm could not be resisted.

The "Coronation March," from "Le Prophète" of Meyerbeer, conducted by Mr. Eichberg, was a fine performance, with the exception that the shading was deficient; but in promptness and decision it far exceeded our expectations.

We come now to the most discussed number on the programme, namely, the "Anvil Chorus." The selection of this piece, with its accompaniment of one hundred anvils, has been a fruitful source of ridicule with all those who, upon some sort of principle, derided the whole idea of the Festival. The composition is universally popular, and in the opera it has no possible bearing upon the plot. It is a cunningly devised effect between the poet and the musician, and its introduction or omission would not affect the action of the piece in the slightest degree. It is simply a

piece of music which delights the public ear, and when it is performed with fifty or sixty voices it is accompanied by two anvils, played upon by two hammers and two gypsies. On this occasion, to please the public, it is sung by ten thousand voices, played by one thousand instruments, accompanied by one hundred anvils, touched up by one hundred hammers in the hands of one hundred Boston firemen, with a slight sprinkling of cannon in the hands of the Boston artillery. It is just as legitimate in one place as in the other. It was played and sung as well as it could be under any circumstances, and the percussion and detonating accompaniments were prompt upon time. We shall not attempt to describe the effect! A roar of applause ran through the hall; it was echoed and re-echoed amid a frantic waving of handkerchiefs, and the excited thousands jumped on the benches and shouted for its repetition. Of course it was repeated, and received almost equal demonstrations of delight at its close.

After such an intense excitement, it may well be imagined that the grand but simple air "America" (God save the Queen) should fall somewhat flatly. It could hardly be otherwise; and yet it was sung with a simple and massive grandeur that would have created a perfect *furor* at an earlier stage of the programme. As it was the audience remained to the last, and joining in the last verse sent up a body of sound that far surpassed all previous conception.

This closed the first day of the Great National Peace Jubilee and Musical Festival, and it is but doing simple justice to record that, with a few deficiencies, it must be classed as one of the greatest successes ever achieved in this country. It was an overwhelming effect with the public; the press pronounced it a success, and the musicians themselves accord it the same. So Boston has come out with its "big thing," and carried everything before it, and can afford to turn round, and, with a benignant smile, laugh in the face of New York, the false prophet, and the ungenerous detractor.

Ole Bull played the first of the first-violins to-day, and Carl Rosa played the second. Ole Bull met with a hearty reception, which he received with his well-known humility, and Mr. Carl Rosa simply bowed his thanks.

Carl Zerrahn received a most brilliant reception, and Julius Eichberg also came in for a full share of friendly recognition.

We shall conclude our account of this Titanic festival next week.

W.



## THE SECOND DAY OF THE PEACE JUBILEE,

WEDNESDAY, JUNE 16, 1899,

opened bright and beautiful. Not a cloud hung over the city; Peace sat in its gates, and all its paths were paths of pleasantness to the thousands of strangers who crowded every avenue of approach to the Coliseum. It was one of those "perfect days" in June of which Lowell has written:—

"And what is so rare as a day in June?

Then, if ever, come perfect days;

Then Heaven tries the earth if it be in tune,

And over it softly her warm ear lays."

Truly no spot upon earth was in more perfect tune, or in more harmonious accord with all that is pure and beautiful under heaven, than was the historic soil of Boston upon this day: the golden sunshine rested like a benediction on the city, and flooded all hearts with happiness.

The morning papers devoted not only columns but pages to a description of the first day's success, and the whole nation had the Jubilee for breakfast, the wires upon the several telegraph lines being kept in full operation all night, the busy Ariels of the Press flitting on wings of lightning to all parts of the land, till the grand result was known hundreds and thousands of miles away almost as soon as Boston was awake to the fame she had achieved.

As a general thing the representatives of the press from abroad were as enthusiastic and eulogistic in their praises as their brethren of Boston; so that wherever the "flaming heralds run" excitement was on tip-toe concerning the Festival. Thousands regretted they were not in Boston, and thousands who had the least prospect of reaching the city in time now disregarded every call of business and made all haste to witness some part of the week's festivities.

While the wonderful music seemed to fill all hearts with harmony and furnish all the novelty and interest that could be desired, still its attractions and the attractions of the entire Festival were greatly increased upon the second day by the presence of His Excellency U. S. GRANT, President of the United States, who with several distinguished personages arrived in Boston by an early train, and was at once taken to his apartments at the St. James Hotel.

During the morning the St. James was thronged with visitors anxious to pay their respects to the great Captain who had rescued the nation from the thrall of War, and restored Peace to her rightful possession.

The "Conquering Hero" would receive such an ovation to-day, such an harmonious ovation, as was never paid to the head of a nation before. In anticipation of the President's arrival the following order was issued by authority of the Governor of the State.



### Commonwealth of Massachusetts.

#### HEADQUARTERS

BOSTON, June 14, 1869.

Special Order No. 26.

Major-General B. F. Butler, commanding Division M. V. M., will report with his command on Boston Common at eleven o'clock, A. M., on Wednesday the 16th inst., for the purpose of being reviewed by the President of the United States at twelve o'clock meridian.

Immediately after the review the President will be escorted to the Coliseum, arriving there at one and a half o'clock, P. M.

By order of His Excellency William Claflin, Governor, and Commander-in-Chief.

JAMES A. CUNNINGHAM,  
*Adjutant-General.*

The following extracts from the papers give the movements of the President during the day.

From the Boston Herald, June 16.

#### TREMENDOUS OUTPOURING OF VISITORS.

The second day of the Grand Peace Jubilee has opened most auspiciously. The sun rose clear, bright, and unobscured by a single cloud, and the early trains brought to the city a tremendous crowd of visitors, who lined the leading thoroughfares and rendered speedy locomotion therein exceedingly dangerous to one's ribs, not to say impossible to human strength. The attractions are of a manifold nature; one, and a leading feature, being the Presidential party, to see which will to many be the event of a lifetime.

The country folk were seen running crazily about, evidently wanting to go somewhere to see Grant, yet, not having read the papers, or not being familiar with metropolitan geography, not knowing what direction to turn.

#### THE COMMON.

A walk across this garden spot during the forenoon hours reminded one of the most enthusiastic celebration of National Independence that ever occurred in the city. Every mall and cross-path was an avenue trodden by an army of non-residents, all come to the "day of Jubilo," and spending the early day in seeing such sights as the oasis afforded. . . .

#### ARRIVAL OF PRESIDENT GRANT.

The announcement that President Grant was expected to arrive in this city to-day for the purpose of participating in the Festival of Peace attracted a very large concourse of spectators to the passenger station of the Old Colony and Newport Railroad, on Beach Street, this morning, and the crowd commenced to assemble as early as half past five o'clock, although the train was not expected to arrive until nearly an hour later.

Gradually did the numbers augment, until the streets outside and the interior of the building were uncomfortably thronged, necessitating the employment of a force of twenty or thirty police officers to keep open a passage from the passenger platform to the street, where barouches provided by the city officials were in waiting to convey the distinguished visitor to the St. James Hotel. The members of the City Committee on the reception of distinguished guests assembled at an early hour in the

depot to receive the President, and soon after six o'clock a despatch was received from Fall River announcing the fact that the boat containing the President was between one and two hours behind time, and that the President at that hour (five minutes past six o'clock) had started by train for this city.

The crowd continued to await the arrival of the Chief Magistrate with great patience, and shortly before eight o'clock the whistle of the approaching train was heard in the distance, and as the cries of "Here he is!" were heard from all quarters, the multitude surged forward to catch a glimpse of the Chief Executive. At eight o'clock exactly the President, and Generals Underwood and Bates, of the Governor's Staff, who accompanied him from New York, disembarked from one of the compartment cars of the line and were received by Mayor Shurtleff, by whom the President was introduced to each member of the Reception Committee, which consisted of Aldermen White, James, and Fairbanks, and President Harris, and Messrs. Pickering, Jacobs, Nelson, and Batchelder of the Common Council. No speeches were made, no formalities were had, and the party immediately proceeded to the barouches outside. As the President made his appearance he was greeted with thunders of cheers and applauded by the spectators, for which he frequently bowed his acknowledgments. Immediately after being seated in the carriages the party was driven to the St. James Hotel, where quite a large crowd had assembled in anticipation of the arrival of the President; and here another ovation was tendered him. Upon reaching the reception-room of the hotel the President was introduced by Mayor Shurtleff to the members of the Committee of the Legislature, consisting of Senators Crane, Griswold, and Brastow, and Messrs. Crosby, Baker, Plunkett, Ames, and Hovey, of the House of Representatives. A few minutes were spent in social conversation, and the President then retired to the privacy of his apartments. It was originally intended to breakfast the President with the representatives of the city, but in consequence of a misunderstanding this feature of the reception was omitted, and he was granted the privilege of partaking of breakfast without even that formality, while a collation was provided for the members of the city government, the gentlemen representing the Legislature, and also the members of the Governor's staff.

#### A SEASON OF REST,

even for one or two hours, would undoubtedly have been much enjoyed by the President, but the applications for admission to

his apartments were very numerous, and finally the prominent gentlemen who desired to converse with the President were introduced, and interviewed him. Mayor James Blake of Worcester, while welcoming the President, extended the hospitalities of that city to the President, and they were accepted, and two o'clock to-morrow was the time assigned as the hour of reception.

#### A REVIEW.

Among other features of the reception, while the President was yet in charge of the city officials, was a review of the High and Latin School Battalion by the General. This was assigned for ten o'clock, and the battalion was very prompt in reporting to his Honor the Mayor. Exactly at the appointed hour the commands, which consisted of twelve companies, and numbered about six hundred muskets, were formed in line on Newton Street, fronting the St. James, and directly afterward the President, accompanied by the Mayor and Alderman White, passed along the lines and reviewed the corps. Subsequently the evolutions in the manual of arms were exhibited and the review was then dismissed. The battalion was in charge of Colonel Daland and Lieutenant-Colonel Miller, and was accompanied by a full band of music.

From the Boston Daily Evening Transcript.

#### THE PRESIDENT VISITS THE STATE HOUSE.

At ten o'clock His Excellency the Governor, accompanied by General J. Cushing Edmands, and Colonel Charles H. Taylor of his staff, made an official call upon the President. Several prominent citizens were present and were introduced, including Mr. E. D. Jordan of the firm of Jordan, Marsh, & Co., and Mr. Oliver Ditson. . . . .

Shortly after ten o'clock the Roxbury Horse-Guard, Captain George Curtis, drew up in front of the St. James, for the purpose of escorting the President to the State House. The Horse-Guards did honor to those portions of the city they represent. The corps received General Grant, Secretary Boutwell, the committee of the State having them in charge, and the City Committee into its column and then took up its line of march for the Capitol. The sidewalks along the route contained thousands of people, and at various points the crowds were very dense. General Grant's reception by the masses, from the St. James to the structure where the assembled wisdom in folly meet, was cordial and enthusiastic.

## AT THE STATE HOUSE.

At the State House the Executive Department was first visited. Among those present were Admiral Farragut, the English Minister, Hon. Edward Thornton, Hon. Henry Wilson, all of the members of Governor Claflin's staff, General Benham, Commodore Rodgers of the Charlestown Navy Yard, Madame Parepa-Rosa, Major Montgomery, Judge Russell, General Walter Hariman, Hon. Onslow Stearns, Hon. George B. Loring, Colonels Rice and Walker of the regular army, General Foster, Judges of the Supreme Court, Hon. W. H. P. Eaton, Sheriff Kimball, and others.

From the Boston Daily Advertiser.

At the State House excellent preparations had been made, the Independent Cadets and a detachment of the State Constabulary preserving order, and a sufficient space for the President's party to move in comfortably.

The President was met at the entrance by his Excellency Governor Claflin, who addressed him as follows : —

MR. PRESIDENT, — In behalf of the Commonwealth I welcome you to her Capital. I thank you for the marked recognition which you have been pleased to give to her by calling to your counsel one of her most distinguished citizens. We concur in your policy, and have implicit confidence that your administration in the civil department will be as successful as it was in war during the rebellion. Trusting that your visit may be as agreeable to you as it is gratifying to us, I again bid you a cordial welcome.

The President replied : —

MR. GOVERNOR, — It affords me great pleasure to visit the capital of the State which has done so much for my support and for the support of the Union in the time of the great rebellion, — a State whose principles did so much to give me whatever political position I have attained, and a State where I have received such a hearty welcome in other days.

The members of the Executive Council, and other distinguished gentlemen present were introduced to the President in the Council Chamber. After this the party visited the Senate Chamber. Here the ladies of the members had gathered in force, and all available space was occupied both on the floor as well as in the gallery. The Senate rising, President Pitman addressed General Grant as follows : —

MR. PRESIDENT, — Massachusetts has for the seventh time in her history the privilege of welcoming to her Capital the Chief Magistrate of the Nation. Never was that welcome extended more cordially than now. As ours is a government of the people, by the people, and for the people, the

citizens of this Commonwealth would, under any circumstances, feel it to be their duty to honor him who, by the nation's choice, became our President. But duty turns to pleasure, when, as now, we recognize in you, sir, not only our elected Chief, but the great soldier who out of war brought us Peace, and the republican statesman who by the frankest recognition of that great truth of the sacred rights of all men, has shown us again that "Peace hath her victories no less renowned than war." But, Mr. President, I remember I stand in the presence of one whose record has been one of deeds rather than of words, and in such a presence simplicity and brevity of speech becomes me.

Allow me, sir, the honor of presenting you to the Senate of Massachusetts.

President Grant bowed in acknowledgment, and then shook hands with the members of the Senate and their ladies.

Passing from the Senate Chamber the President entered the Representatives' Hall at ten minutes before twelve o'clock, arm-in-arm with Mr. Crosby of Williamsburg, the chairman of the House Committee of Reception. Admiral Farragut followed, in company with Senator Crane, and, two by two, Secretary Boutwell, Senator Wilson, Mayor Shurtleff, the Hon. A. H. Rice, and the remainder of the party filed in, and the House saluted their visitors by rising. Mr. Crosby presented the President to the Speaker, when Mr. Jewell spoke as follows:—

MR. PRESIDENT,— It gives me sincere pleasure to present to you the members of the House of Representatives of the Commonwealth of Massachusetts. In so doing I beg to assure you of their warm attachment to your person, their profound gratitude for your past public services, their cordial support of the great principles to which your administration is devoted, and their ardent desire that you may be as successful in your civil career as you have been in the conduct of a great war. And I assure you, sir, that the sentiments I express on their behalf are shared by the entire people of this Commonwealth.

In accordance with the expressed desire of the members of the House, the President then shook hands with all, standing at the right of the Speaker's desk. Admiral Farragut received much attention, and was also subjected to the American process. The crowd of ladies in the galleries looked down with envy, as the limited time would not allow the President to accord to them the privilege enjoyed by the ladies in the Senate Chamber. The party then left the State House for the review of the troops.

From the Boston Daily Evening Transcript.

#### THE GRAND REVIEW.

The grand review of the State Militia by the President took place on Tremont Street at noon. About five thousand five

hundred men, exclusive of bands, were in the line, which extended from the Metropolitan Railroad office at the head of Tremont Street, Highlands, down to and for some distance into Berkeley Street, a distance of at least a mile and a half. The street was profusely decorated by the citizens who reside north of Camden Street, and presented a fine appearance, the national colors predominating, with occasionally an inscription of compliment or welcome.

The First Brigade formed at half past ten o'clock, on Shawmut Avenue, and the Second on the Common. Soon after eleven o'clock the march for the review rendezvous was taken up. The First Brigade entered Tremont Street through Dover, and marched southerly to the right of the line, and was followed closely by the Second, which entered Tremont Street from Berkeley. Their appearance as they marched through the broad avenue was grand indeed, and the compliments of the thousands of people collected on the sidewalks were profusely given to the several organizations with which they were most familiar as they passed. The Third Brigade, which arrived by the Boston and Albany Railroad late in the forenoon, did not get into position until the review had begun, but was in ample season to form on the left before the President passed down the line. The two regiments composing the Brigade made up in appearance for their disappointment in arriving late after their long journey from the western part of the State.

Never before has a military pageant of this extent been witnessed in the city, and the crowds that came from the country to pay their respects to the head of the nation never were exceeded in number on any previous occasion. While Tremont Street was literally packed with people, tens of thousands filled the Common through a mistaken idea that the review was to take place there.

Major-General Butler and his staff were early upon the ground, and promptly made disposition of their forces for inspection by the Commander-in-Chief of the Army and Navy of the Union.

On the arrival of the President, at half past one o'clock, a national salute was fired from Parker's Hill, Highlands, by a section of Captain Baxter's Second Light Battery.

The President dismounted from his carriage and was warmly greeted by General Butler. He was followed by the Governor of the Commonwealth, and both of them mounted the steeds which had been waiting for them. The immense multitude now got a good view of the hero of the day, and broke into loud cheers, the band playing "Hail to the Chief."



The President acknowledged the greeting by taking off his hat, and bowing to the assemblage. The Chief Magistrate then moved down the long line of militia (the Governor by his side), the soldiers presenting arms as he passed.

The whole route was lined with spectators, every open space being lined with carriages, and every available window on the line being crowded. The utmost enthusiasm prevailed, the men shouting, and the women waving their handkerchiefs in honor of the distinguished guest. There was quite a display of bunting along the whole route, many residences being quite prettily decorated.

After the President passed the head of the column, the different organizations wheeled into line and followed the party, each regiment joining in order. . . .

#### TROOPS IN REVIEW.

There was represented in line three Brigades, the First being under command of Brigadier-General Isaac S. Burrell of Boston, and composed of the First, Third, Seventh, and Ninth Regiments of Infantry, Second Battalion of Infantry (colored), First Battalion of Cavalry (four companies), and the First and Second Light Batteries. The Second Brigade under command of Brigadier-General George H. Peirson of Salem, and composed of the Fifth, Sixth, and Eighth Regiments of Infantry, Company F, Unattached Cavalry, and the Third and Fourth Light Batteries. The Third Brigade under Brigadier-General Robert H. Chamberlain of Worcester, and composed of the Second and Tenth Regiments of Infantry. The Second Company of Cadets, Major A. Parker Browne of Salem, were assigned the right of the line at review, and the First Company of Cadets, Lieutenant-Colonel John Jeffries, Jr., of Boston, were assigned for duty at the State House. The number of officers and men in line was divided as follows:—

|  |     |
|--|-----|
| Major-General and Staff, . . . . .                   | 7   |
| First Brigade Staff, . . . . .                       | 7   |
| First Regiment, Field and Staff, Companies and Band, | 466 |
| Third " " " " " "                                    | 568 |

|  |     |
|--|-----|
| Seventh Regiment, Field and Staff, Companies and Band, | 296 |
| Ninth " " " " "  | 320 |
| Second Battalion Infantry, . . . . .                   | 121 |
| First Battalion Cavalry, . . . . .                     | 364 |
| First and Second Light Batteries, . . . . .            | 223 |
| Second Brigade Staff, . . . . .                        | 7   |
| Fifth Regiment, Field and Staff, Companies and Band,   | 512 |
| Sixth " " " " "  | 563 |
| Eighth " " " " "                                       | 636 |
| Company F, Unattached Cavalry, . . . . .               | 82  |
| Third and Fourth Light Batteries, . . . . .            | 149 |
| Third Brigade Staff, . . . . .                         | 7   |
| Second Regiment, Field and Staff, Companies and Band,  | 469 |
| Tenth " " " " "  | 487 |
| Second Company of Cadets and Band, . . . . .           | 116 |

The First Company of Cadets performed service at the State House on the arrival there of the President in the morning, and numbered with their Band fifty-nine men, making a grand total of five thousand four hundred and fifty-nine men.

The Governor's Staff present on this occasion consisted of Brevet Major-General Adin B. Underwood, Brevet Brigadier-General Edward N. Hallowell, Brevet Brigadier-General J. Cushing Edmands, Colonel James L. Bates, Aides-de-Camp; Major-General James A. Cunningham, Adjutant-General; Brigadier-General William J. Dale, Surgeon-General; Brigadier-General Samuel E. Chamberlain, Deputy Quartermaster-General; Colonel Nehemiah Brown, Assistant Adjutant-General; Colonel Anson P. Hooker, Assistant Surgeon-General; Lieutenant-Colonel Charles H. Taylor, Military Secretary to Governor; Major William C. Capelle of Surgeon-General's Department, and Captain William E. Wilson, Assistant Inspector-General.

After the review the President proceeded through Berkeley Street to Boylston Street, thence to the Coliseum, escorted by the whole body of military. It was half past two o'clock when he arrived at the Coliseum.

Berkeley Street was lined with people, and so were those portions of Boylston Street through which the President passed. He received a constant ovation until he reached the Coliseum.

From the Boston Herald.

#### THE PRESIDENT AT THE COLISEUM.

Precisely at twenty-five minutes to three o'clock, the President and his escort reached the main north entrance of the Coliseum, and for the first time GRANT, THE CONQUEROR, stepped beneath the roof of the great edifice erected for a nation to meet and celebrate with anthem, song, and martial strain the PEACE that his good sword had won. In company with the distinguished guests who had accompanied him in carriages during his passage through the principal streets of our city, he was at once conducted to the large reception-room, where a number of ladies and gentlemen had already assembled to meet him. The President looked a little tired and was certainly very dusty. After entering the room he took a position only a few steps from the door, where he remained for about twenty minutes, enjoying himself, not over a fresh cigar, but in that exceedingly delightful and popular American amusement of "hand-shaking." Happily this ceremony soon came to an end, when Alderman White, in behalf of the city, invited the company present to pass over to the large room directly opposite and partake of a collation. The President seemed somewhat relieved at this announcement, and in a few minutes the company was presented to a most inviting repast. As cool as ever the General seated himself in a chair beside Governor Claflin and called for a plate of boiled salmon, which he ate with a relish, after which he finished his lunch with a plate of grapes and peaches. The company, numbering in all about one hundred gentlemen and perhaps twenty ladies, remained here for a full half-hour, chatting and feasting in a most pleasant and agreeable manner.

From the Boston Post.

#### ASSEMBLING OF THE AUDIENCE.

Thirty-five thousand human beings under one roof! All these were sitting or standing in the Coliseum yesterday afternoon. During the war an army of thirty-five thousand men was deemed insignificant, so used were we to the hundreds of thousands under Grant and Sherman; but we think that very few of those who

read in the papers six years ago that Early, or Hood, or Dick Taylor, or some other ubiquitous general was going to make a raid somewhere at the head of thirty or forty thousand men, ever had any conception of the magnitude of such a body of men, or the space of ground they would cover. To-day let us see what the phrase means. Taking our stand on the north balcony, under the "Angel of Peace," we watch the influx of the crowd. It is half past one o'clock when the doors are opened, and the vast edifice is bare and empty; but even now its symmetrical proportions and tasteful decorations convey the impression of elegance and grandeur, and the bright sunshine through the windows dispels the feeling of gloom which the emptiness might otherwise create. One by one, two by two, in groups and companies, the audience assemble and all take the seats designated by their checks. Before half past two they are pouring in, and at the doors are jams which threaten to carry doorkeepers, barriers, and all before them. Yet so admirable are the arrangements, so numerous the ushers, that inside there is no confusion; all is as serene as at the assembling of an ordinary audience in a theatre. The choristers soon begin to drop in, and the tuning of violins give notice that the one thousand musicians are taking their places. There is a noticeable improvement in the dress of the ladies of the chorus since Tuesday afternoon, there being a greater uniformity of color, and a predominance of white. This pleases the eye, and the bright sunshine throws them out in bold relief from the walls. At three o'clock, not only is every seat filled in both chorus and auditorium, but at least five thousand are standing in the broad spaces at the sides of the row of seats. Now we can appreciate the significance of the phrase thirty-five thousand persons. Rising in the form of a semi-circle from the conductor's stand at the front of the stage, rank above rank, is a solid mass of ten thousand singers, in grandeur of effect surpassing anything the imagination can conceive. The organ looms up well, and the great organ-pipes above the choristers make a good background. The big drum, too, standing up in the middle of the stage, shows fairly.

But, of the audience, twenty-five thousand strong, what shall we say? Perhaps the best view-point will be the centre of the parquet, where the seats for the distinguished guests, now momentarily expected, are railed off, and then we can scrutinize General Grant and the rest, when they come. From here, on every side is a dense multitude of human beings. All the ladies are fanning, except when they at intervals dispense with this lux-

ury for the absorbing pleasure of scanning their friends with their opera-glasses. The gentlemen also are not backward in this amusement. So good is the light in the building, that with a glass one can recognize an acquaintance from one gallery to another, and yesterday we think few that had acquaintances went unrecognized. . . .

#### THE PRESIDENT'S ENTRANCE.

The cheers at the President's entrance were deafening, and were repeated again and again. He acknowledged them by rising and bowing. But at the intermission the popular enthusiasm, which had obtained vent in applauding the music during the performance of the first part, broke out again towards Grant, and he was soon surrounded by a dense crowd. Lots of ladies, young and old, attempted to kiss him or at least to grasp one of his hands. When they succeeded in doing either (not very often) their delight was extravagant, and one gushing being of some fifty years informed the crowd that he was "real handsome." The President smiled, and the crowd laughed and then hurried. . . .

#### THE PERFORMANCE.

The musical performances were a great success. The immense chorus was better than on the first day, and the grand orchestra demonstrated the advantage of fellowship and practice. In each there was more power, confidence, promptness, and unity. The orchestra grappled with the intricacies and niceties of the classical symphony, no less than with measures that fall so electrically upon the popular ear. The subtle beauties of Schubert were no less appreciated, enjoyed, and applauded than were the vigorous and thrilling notes of Verdi; while the grand and solemn strains of Handel found the most ardent admirers, no less than did the lovers of the exquisite genius of Mendelssohn and Mozart. In nothing was the character and diversity of the audience yesterday more admirably illustrated than in its thorough comprehension of these various masters. From Handel, Mozart, and Mendelssohn to the boisterous but musical Verdi, is a wide reach, and the wisdom and judgment of the management was apparent in presenting their varied works. The public is many-sided in its taste and demands, and the grave and lively, the stately and festive should in turn be provided, as was the commendable case both on the first and second days of the Jubilee. In fact, nothing seems to have been left undone in respect to every programme of

the week. The entire range of music has been made the field from which to select such gems as might please alike the cultivated head and popular heart. . . .

From the Boston Daily Evening Transcript.

The Coliseum contained humanity by the acres. We will not pretend to estimate the numbers present. As the President passed down the centre aisle of the building to his seat, arm in arm with Governor Claflin, followed by Admirals Farragut, Hudson, Commodore Winslow, Secretary Boutwell, Mayor Shurtleff, and others, the welcoming cheers welled up from all sides of the immense building like the mighty roar of old ocean. Then followed such a waving of white handkerchiefs from thousands of ladies in the chorus, and other thousands in the audience, as to create a scene of unparalleled enthusiasm. While these proceedings were occurring, the powerful organ thundered forth, "See, the conquering hero comes."

#### THE MUSIC.

The programme was almost wholly of a classical character, with the exception of two pieces interpolated in honor of General Grant. Its performance proved highly successful. Parepa-Rosa and Adelaide Phillipps—the two chief soloists of the occasion—were greeted in the most hearty manner, and astonished their friends by the manner in which they acquitted themselves in the exacting ordeal to which they were put. . . .

Messrs. Gilmore and Zerrahn—the two conductors of the concert—received the heartiest welcome. During the singing of "The Star-Spangled Banner" and the "Anvil Chorus," the artillery was discharged by electricity, and all the fire-alarm bells in the city rung by electrical apparatus under the direction of Mr. J. F. Kennard, Superintendent of Fire-Alarms.

The impression made by the second performance was even grander than the day before. The feast was in general richer and nobler; the aspiration of the whole performing force seemed to be in a truer direction, the army of singers and instrumentalists was under better command; it had felt its prowess and was surer of its attack and accomplishment,—the mass of tone showed more decision and *aplomb*, the parts interblended better, and the sound came with a firmer emphasis, a completer fulness and overwhelming volume to satisfy all the ear or imagination craved and claimed for it.

The main choral pieces — more difficult than those the day before — were splendidly achieved by the chorus. Such choruses as “And the Glory of the Lord,” and “He watching over Israel,” that even our reduced choirs are not always true and happy in, were almost new creations under their great interpretation of this occasion. They were not only expressed largely, but with even a delicacy of treatment, a real light and shade, — a really superb *crescendo* in one instance, — that made them wonderfully impressive. . . .

The programme started Wednesday with the Choral once more, and with the same sublimity of effect as on the first occasion. How solid and weighty seemed the tone, and how uplifting the full harmony, as it came with splendid breadth and commanding utterance! The Handel choruses that followed, “Glory to God,” and “Now the Glory of the Lord,” were successful far beyond anticipation.

Here, if anywhere, if the chorus was not capable and not true to its grand province, would the effect be shown, and only a factitious reputation among the lovers of the oratorio school be gained for it. But its mettle was better than thought for it, its power for classical interpretation an assured one, its mastery of the exacting Handelian phrases triumphant, and apart from some little uncertainty in taking up the parts at times, the mighty music rolled out with a clearness and force that made one exultant to hear.

In the Mendelssohn chorus, “He watching over Israel,” of which we have already spoken, the accomplishment of the chorus was the finest of the day; considering the character of the music, and the breadth and shades of expression to be gained to make its melodic beauty and its serene and graceful flow felt as it should be. It was a masterpiece of performance, and showed illustriously the temper of the vocal material which Mr. Zerrahn was so watchfully moulding to the highest province and purpose.

The duet and chorus, “See, the conquering hero comes,” most timely and appropriately introduced for the distinguished presence of the occasion, was naturally, from the heroic and martial music that it is, sung *con amore* by the chorus, and the closing combination of voices and instruments in vigorous and brilliant accord was thoroughly inspiring and electrifying. The true splendor of Handel’s writing was shown in this, and also in the air, “Let the bright seraphim,” in which Madame Parepa-Rosa’s clear, ringing voice, and Mr. Arbuckle’s silvery-toned trumpet had eloquent rivalry. This was exceedingly effective. The

tones of instrument and voice were superb, and reached and rang throughout the vast spaces of the building with lustrous quality and with grateful tunefulness for every ear of the mighty throng. This performance was the most successful for the audience's appreciation and had an uncompromising encore.

Miss Phillipps was another solo artiste for the day, and had a greeting of outspoken warmth and significance on her appearance. She sang, rather unfortunately we thought, the Recitative and Aria "*Non piu di fiori*" of Mozart, and its lovely movement, its warmly colored melody, was almost lost in the great audience-room. Miss Phillipps, however, was admirably faithful to it, and her charming delivery of the air was recognized by all true and cultivated tastes.

There were not a few artistic souls distributed about among this unparalleled crowd of listeners, waiting with special ear and thought for the great Schubert Symphony in C, which, after a renewal of the musical fireworks and cannon in "The Star-Spangled Banner" and the "Anvil Chorus," which had so carried everybody by storm the day before, — and which, on repetition, brought as before a tempestuous ovation, — had a primal place on the programme.

But there was some disappointment for these loyal ones. In the first place, the symphony was only partially given, thus breaking the unity of the composition; and then the audience was too feverish with Grant and the anvils to give the necessary close attention. The art atmosphere was not there for such a work. Still, enough was heard to make one crave to hear that magnificent body of strings in those incomparable passages of melody in that fertile, graceful, and varying *cantabile* with which Schubert has so warmly endowed this work, under more favoring auspices. There was a great deal to enjoy in it as it was, and the band played it as if their best prowess was here most legitimately bestowed.

The concert closed with two Haydn choruses, "The Marvellous Work" and "The Heavens are telling," from the "Creation," from the latter of which — the trio being sung by a corps of choice soloists whose names are given elsewhere — much was expected. The lofty aspiration was splendidly but not entirely met. The chorus was put too late upon the programme, for the singers were tired with their previous great exertions and the audience had begun to disperse before the piece was actually in hand. . . . Thus the second day again asserted the Jubilee's success.



From the Boston Daily Advertiser.

In accordance with the promise of the management the triumphal chorus from "Judas Maccabæus," "See, the conquering hero comes," was placed upon the programme of the first concert at which General Grant was present. . . . .

Of portions of the concert it is difficult to speak without using the most extravagant language of laudation, and of the whole performance it is simple justice to say that it was very successful, and that a great advance was made upon the achievements of Tuesday afternoon. Portions of the Handel chorus "And the glory of the Lord shall be revealed," were wavering and unsteady, and there was a great deal of confusion and jumbling of parts in "The Heavens are telling," but the vast company of singers had gained greatly in confidence and coolness, and, as we predicted, the choruses as a whole showed no little improvement in precision and cleanness of execution. Nicolai's "Festival Overture," based on "*Ein feste Burg*," had the first place on the programme of yesterday as also on that of Tuesday, but on this occasion the piece was given without the mutilation of the earlier rendering, and with the grandest effect. This performance, indeed, might fairly be pronounced a faultless and almost an ideal rendering of this most massive and sublime of chorals; and the solid roll and sweep and swell of the strain could only be compared with the regular surging of waves upon the shore after the fury of the winds has abated. We regret, however, that the "Amen" at the close should have proved an anticlimax in excellence.

The rendering of the chorus from the Messiah, "Glory to God in the highest," was good in the main, but calls for no special comment. The great choral triumph of the occasion, however, was Mendelssohn's exquisite composition from the "Elijah," "He watching over Israel," which was given with a delicacy, grace, and precision which would have done credit to a picked chorus of a hundred singers. This triumph must be accounted very great, artistically, when the difficulties of the piece are taken into consideration, but such a tribute of praise does not even suggest the lofty and soul-stirring influences which the performance was calculated to have upon the minds of sensitive listeners. Indeed, his must have been a very callous or unimpressible nature which did not yield in some measure to the combined sweetness, sublimity, and purity with which the whole work was instinct, and which did not thrill with some emotions of reverence and love, as the words of the great refrain, "He slumbers

not, nor sleeps," repeated themselves in their quiet yet awful beauty.

The duet and chorus from "Judas Maccabæus" were creditably performed, the duet taken by the sopranos, and the opening chorus of sopranos and altos, being given quite faultlessly. And the grand burst of the *finale* led the way most naturally to the shouts, cheers, and general enthusiasm with which the presence of the chief magistrate was once more acknowledged by the quarter of a hundred thousand in the audience. Of the rendering of the chorus, "And the glory of the Lord shall be revealed," we have already expressed our opinion at sufficient length. . . .

The solo performances of the concert were given by Miss Philipps and Madame Parepa-Rosa, and one of the pleasantest features of the concert was the hearty enthusiasm called out in the audience by Miss Philipps's first public appearance in Jubilee week. Miss Philipps's selection was the "*Non piu di fiori*" from Mozart's "*La Clemenza di Tito*," and it was rendered with all her accustomed purity and artistic finish of style. . . .

Madame Parepa-Rosa's rendering of "Let the bright seraphim," from "Samson," was grandly and triumphantly successful. It was the piece of pieces for such a place and such a time, and the audience might well be pardoned their uproarious applause and imperious demand for an *encore*. The character of Madame Rosa's performance of "Let the bright seraphim" is well known to most of our readers and needs no special description. It was, as ever, wonderfully brilliant, precise, and powerful. The tones of her voice had a resonance and purity in their quality which made the trumpet, even under the skilful playing of Mr. Arbuckle, seem a very ordinary instrument. Every nook and cranny of the building was penetrated with the thrilling melody; and, most wondrous to relate as a proof of the distinctness of the great singer's enunciation, nearly every word was easily distinguished at the farthest point of the north gallery.

Only the second and fourth movements of the great Schubert Symphony in C major were given, on account of the unexpected length of the programme. . . . The two movements were well given, on the whole, and the exquisite air of the *andante con mollo* with its wonderful variations and convolutions, and the superb strength and fire of the *finale*, did not fail to make their accustomed impression. The experience of the day, however, might prove, if any proof were needed, that on the whole nothing will be gained by such a massing of performers for the production of classical symphonies. The mere distances of the stage and the

auditorium are fatal to that precise cleanness of execution which is essential for the full effect of such compositions. And this fact has already been learned and acted on in European cities.

Two of the most superb choruses from Haydn's "Creation" closed the second day's concert: "The Marvellous Work" and "The Heavens are telling." The solo part in the former, which was assigned to Madame Parepa-Rosa on the programme, was taken by a select choir of sopranos, and its delivery, as well as that of the trio in the latter chorus, was very beautiful and effective. . . .

From the Boston Daily Journal.

It needed only the presence of the Chief Magistrate of the country to make the grandest event of the year complete, and there is doubt that, aside from other reasons, the desire to see the leader of our armies in war, and of our country in peace, was the prompting motive for the presence of so many of the great gathering that filled the vast building. . . . With the exception of the review of his armies, probably there was never as grand a spectacle presented to the President as when, arm in arm with Governor Claflin, he passed down the broad centre aisle of the building and took his seat in the centre of the parquet, where a place was reserved especially for him. With him also was Admiral Farragut, Admiral Thatcher, Commodore Winslow, Mayor Shurtleff, and other dignitaries of naval, military, and civil life. The organ and orchestra rang out, "See, the conquering hero comes," and the grand chorus swelled the sound into a triumphal welcome. As soon as a glimpse was caught of the President the applause rolled along the balconies like a storm at sea and was caught up by the crowded parquet. The ladies in the chorus waved their handkerchiefs, and a little imagination would make them seem like the white-capped waves of the sea under a breeze. The ladies seemed to outvie their masculine friends in their desire to do honor to the President, and as cheers rang from thousands of masculine throats, faster and faster and more profuse did they move their white handkerchiefs. Probably few persons who were present will ever again see such a sight. The President appeared almost overcome by the grandeur of the scene and the warmth of his reception. Long after the President took his seat ripples of applause rolled along through the great audience, who ceased their welcome only when the grand music of the orchestra and chorus drowned it. Thousands of opera-glasses were aimed at him, and of course his position was the

centre of attraction during the afternoon's performance, through which he remained. Secretary Boutwell, Admiral Farragut, and the other celebrities with the President shared his honors. During the intermission in the programme, about half past four o'clock, the artillery pealed forth a grand salute to the distinguished guest, and the audience united with it as hearty cheers as they could raise. At the close of the performance the President and party were taken in charge by the Committee of the City Government, and driven to the Revere House, where a banquet was given him by the City Government. On his way there he was greeted with most enthusiastic applause along the whole route. . . . .

#### BANQUET TO THE PRESIDENT.

The President arrived at the Revere House about six o'clock, accompanied by Secretary Boutwell and others of the distinguished guests of the city, to partake of the banquet provided in their honor. It proved one of the most brilliant affairs of the kind which has ever taken place in Boston. It was necessarily limited in the matter of invitations, which were extended to members of the city government, the legislature, committee on the reception of the President, the Executive Committee of the Coliseum, members of the press, and various distinguished gentlemen. The company assembled in the hotel about six o'clock, and at half past six entered the elegant dining-hall and took their seats at the tables to the number of about one hundred and fifty. Nothing had been omitted by the proprietors of the hotel to make the affair worthy of the occasion. The tables presented a beautiful appearance, the elegant and *recherche* ornaments upon them being nearly hid by the bouquets of flowers which profusely adorned them. The whole scene was almost a fairy spectacle, and seldom, if ever, in this city, has the material part of a banquet been surpassed in beauty or excellence. At each plate was a fine bouquet. . . . .

#### THE HEALTH OF PRESIDENT GRANT.

The Mayor said : —

This banquet is in compliment of the President of the United States. He is at this moment to leave us, and I know you will not allow him to leave the room without expressing to him your great respect. I therefore propose the health and happiness of the President of the United States.

The sentiment was greeted with the greatest enthusiasm, and the whole assembly rose to their feet and drank the toast with cheers and applause.

The President was requested by the Mayor to respond to the sentiment, but declined to make any speech, and left the hall, accompanied by Secretary Boutwell and others, shaking hands with various distinguished gentlemen as he passed out of the hall. Before he had passed out a round of cheers was given him, and the company remained standing until he had departed.

A few minutes afterward Mayor Shurtleff again arose, and after silence had been obtained, said : —

Gentlemen. I wish to propose the health of our distinguished stranger guests, and I will ask your attention to the representative of her Majesty, Queen Victoria.

The sentiment was received with loud and prolonged applause, the company rising and cheering the British Minister, Sir Edward Thornton, as he arose to respond. When silence was finally restored, Mr. Thornton responded as follows : —

MR. MAYOR AND GENTLEMEN, — I hardly feel called upon to say much more than to respond to the sentiment which has been offered. In the first place I ought not to respond because his Honor the Mayor promised me that this would be a banquet without any speeches at all. (Laughter.) However, it affords me very much pleasure to answer the toast which has been given. I am not in the habit of speaking, but I thank you very much for the honor you have done the guests who have been invited here to witness this wonderful performance (applause); for it is indeed a wonderful performance. I thank Mayor Shurtleff especially for the mention which he has made of my beloved Sovereign. She appreciates, I am sure, the objects of the meeting. (Applause.) I am sure that she more than appreciates the celebration of the return of peace to this country. There may be some people in England, and I will not deny that there are, who think that the separation or disunion of this country would be an advantage to England, but I am proud to say of the men of England — of the honorable portion of the people of England — that they do not think so at all. (Loud applause and cheers.) They are not in sympathy with any such idea. It would be a strange thing, indeed, if a good mother should wish to see quarrels among her children. (Applause.) She would rather be inclined to have them all friends with her — brothers and sisters — in order that they might add to the common stock. Some people think there cannot be a sentimental friendship between England and the United States. I am quite of a different opinion. (Applause.) I believe there can be even a sentimental friendship. I believe that there should be such a friendship in order that all the world might see the advantages of liberal institutions, which I think we can claim to have established in this country. They have already grown beyond the mother's expectations; but nevertheless, she established them. (Applause.) Surely the interest of both countries should be sufficient of itself to make a friendship between them. England must profit by trade with this country, and the common stock is increased and improved by it. England must

profit by the union and influence and prosperity of this country. (Applause.) Therefore, I am happy to have the opportunity to drink to the stability of the union of this country. (Loud and prolonged applause.)

Minister Thornton resumed his seat amid applause, after which the banquet was resumed.

A few minutes later the Mayor proposed a toast to Mr. Eben D. Jordan, Chairman of the Coliseum Committee, which was greeted with the heartiest applause, ending in three cheers as Mr. Jordan arose. He declined to make a speech, and desired that the President, Hon. A. H. Rice, should respond for him, but Mr. Rice did not "see it."

About this time Admiral Farragut made preparations to leave the hall, and when his departure was observed, Hon. Josiah Quincy arose and called for three cheers for the gallant old Admiral, which were given with a will. He acknowledged them in a few words, which were heard only by those very near him, in substance expressing his thanks for his reception, and that it was more than he could have expected. He left the hall amid renewed enthusiasm.

General Banks was quietly making his way out of the hall, when he was discovered, and there were loud calls of "Banks," "speech," but the General hastily made his exit.

Alderman White was then called for, and mounted a chair and expressed his thanks, and called upon Hon. Charles W. Slack, who responded for him.

Shortly afterward the banquet closed, and the company left the hall.

From the Boston Daily Evening Transcript.

#### PRESIDENT GRANT AT GROTON.

President Grant arrived at Groton at half past nine Wednesday evening. The train consisted of a baggage-car and two passenger-cars. Superintendent Heywood had charge of the train. Accompanying the President were Secretary Boutwell, whose guest he is, Governor Claflin, General A. B. Underwood of the Governor's staff, Colonel Daniel Needham of the State Senate, Hon. J. M. S. Williams of Cambridge, Ralph Waldo Emerson, Dr. Samuel A. Green of Boston, the President's son, Ulysses S. Grant, Jr., of Phillips Academy, Exeter, N. H., Mrs. Colonel Needham, Mrs. McAfee, and Mrs. Wellington.

P. S. Gilmore accompanied the President to the train, and in taking leave of him General Grant complimented him very highly upon the success of the Jubilee. The President smoked a couple

of cigars and chatted pleasantly with Mr. Emerson, the ladies and other members of the party during the trip. He expressed himself very much pleased with the events of the day. . . .

At Groton Junction there were a thousand or more people assembled, including quite a delegation from Fitchburg, waiting the arrival of the train.

The train was detained a few moments, and Colonel Needham introduced the President to the multitude. The President stood upon the platform of the car and bowed to the people, who received him with rousing cheers. Here cannon were fired and bells rung, and the people added their enthusiastic cheers to the welcome given to the Chief Magistrate. The President was at once driven to Secretary Boutwell's residence, which is quite near the station.

Thursday there was a public reception at Mr. Boutwell's from ten to eleven, and at half past twelve the President left for Worcester, where he stopped a short time on his way to New York.

#### THE PRESIDENT'S RETURN JOURNEY.

##### WORCESTER, 17th.

President Grant arrived at two p. m. to-day from Groton in charge of a committee of the City Council, accompanied by Secretary Boutwell, Governor Claflin, General Underwood of his staff, and others. He was received by Mayor Blake in a brief speech and conducted with the City Government through the principal streets in an open barouche with the Highland Cadets as a body-guard, and escorted by the military and Post 10 of the Grand Army of the Republic, the firemen joining in the procession. Six thousand school children lined the streets and loaded the President with flowers. A large crowd was in attendance. A collation was served at the Bay State House, and the President took a train at half past four for New York. The citizens had only a day's notice, but made quite an imposing demonstration.

##### SPRINGFIELD, 17th.

President Grant, accompanied by a delegation of the City Government, arrived in this city from Worcester this evening and was received with salutes, and was introduced to the citizens by Mayor Winchester from the balcony of the Massasoit House. The President responded briefly, and went on in the train to New York.

##### NEW YORK, 17th.

President Grant arrived here to-night, and proceeded quietly to the residence of his brother-in-law, Mr. Corbin.

From the Philadelphia Press.

THE PEACE JUBILEE.

Boston, June 16, 1869.

General Grant arrived here at an early hour this morning, and was received by the city government. During the forenoon he reviewed the militia. Boston has given him the most magnificent welcome ever tendered to a President. The city is overflowing with visitors. Every street, all day long, has worn the appearance of a little Broadway. Everywhere there has been a crowd, and everywhere the appearance of Grant evoked the most tumultuous cheers. His entrance into the Coliseum called forth a tempest of applause, and, after the first part, he was called to the conductor's stand to receive the most enthusiastic reception that it has ever been possible to accord any human being in a public building.

The concert to-day far excelled the opening one. The huge edifice was crowded, and the chorus was present in full force. The music was magnificent. The orchestra and chorus blended in the most perfect harmony, and the few imperfections noticed by critical auditors yesterday were entirely overcome to-day. Miss Phillipps and Madame Rosa both sang solos. The success of Rosa was astonishing, both with respect to her singing and the enthusiasm of the countless multitude. Not only spectators, but the ten thousand choristers and one thousand performers rose and cheered or waved their handkerchiefs. Until she consented to an *encore*, the enthusiasm continued to increase. . . . .

The President's reception on entering the main building was most enthusiastic. The vast mass rose, and cheer upon cheer, with the waving of handkerchiefs, hats, and other demonstrations greeted him. The President respectfully bowed his thanks. . . . .

After the close of the musical performances the President was escorted to the Revere House, where a municipal banquet was provided, at which about two hundred guests were present. No set speeches were allowed.

Mr. Thornton, in response to "the Queen," spoke of the musical event of the day as a wonderful performance, and said his Sovereign appreciated its object, and that he more than appreciated the return of Peace to this country. Some people in England, he did not deny, thought a disunion of the States of this country would be advantageous to England; but he was proud to say that men of his native country imbued with principles of honor did not think so at all, nor were they in sympathy with any such idea. . . . .



As I telegraphed the "sum total of the whole" performance to-day, to wit, that the magnificent chorus, the magnificent orchestra, the magnificent scheme, in the magnificent building, was a magnificent success, I shall not attempt to rival or even imitate on a smaller scale the feats of the Boston press as historians of the splendid conception and its splendid triumph. They are sparing neither time nor money in trying to excel each other; and not one of them but has shown a greater degree of enterprise than was ever exhibited by Boston journalists, as a body, on any previous occasion.

Let me rather pick up the crumbs here and there that they have tossed aside or overlooked.

Gilmore, the projector of the Jubilee, is an Irishman by birth. He was born near Dublin on Christmas, in 1829. He showed a talent for music at a very early age, and during his apprenticeship devoted all his leisure hours to the study of it. Meeting a celebrated band-master in his youth, he followed the advice of the musician, who recognized his genius, and recommended him to devote his life to the profession. He emigrated at the age of nineteen, and settled in Boston, and since then, step by step, has risen in his profession, until to-day he opened the greatest concert ever given on earth, which he alone projected, and by his enthusiasm and ability accomplished. During the rebellion he served a year with his band in the Massachusetts regiments in North Carolina, and subsequently, as chief musician of the State, went to New Orleans during Banks's administration, with a number of bands that he had recruited for service in the Department of the Gulf. General Banks offered him the position of director of the various musical organizations attached to the department. He accepted it, and at once inaugurated a series of mammoth concerts in New Orleans. At the inauguration of Governor Hahn he organized a chorus of ten thousand voices from the school children of the city, and gave a successful concert of national music in Lafayette Square. On his return to Boston he immediately organized a new series of concerts on a scale of greater splendor than he had ever before attempted in Massachusetts, where he was distinguished for the boldness of his conceptions and his ability in carrying them out. He introduced to our musical world a host of stars of the first magnitude; among them La Grange, Gazzaniga, Johannsen, Frederichi, Guerabella, Mrs. Howard Paul, Patti, Adelaide Phillipps, Camilla Urso, Teresa Carino, Brignoli, Brookhouse Bowler, Stigelli, and Carl Formes. Last year he was invited to superintend the series

of concerts and great ball in the Crosby Opera House, and successfully carried out this work. During the last two years he has been developing the Peace Jubilee; and to-day, a healthy and prosperous man, he stands a living example of the mental water-cure treatment, — for he has had more cold water thrown on his ideas than any musician now living. He has overcome all indifference, however, and all active opposition, and justly wears the civic crown, — intangible, but seen by every one, — the highest honors in his noble profession. . . .

From the New York Times.

#### THE PEACE JUBILEE.

Boston, Wednesday, June 16, 1869.

The first day was a great success; the second has been a greater. The comparative apathy which prevailed on Tuesday disappeared entirely this morning, and a pleasant, healthy animation enlivened every thoroughfare, and apparently every dwelling. The crowd was enormous. Fourth of July never provoked a larger. By noon the sidewalks in all directions were almost impassable, and the windows of all houses in the neighborhood of the Coliseum were transformed into so many frames for the setting of lively family groups. So much good-nature, and such perfect willingness to accept the little necessary inconveniences of the situation, are seldom seen in over-thronged gatherings of this sort. Undoubtedly the presence of General Grant added considerably to the exhilaration of the multitude, but inasmuch as the streets traversed by him on his way to the State House were less encumbered than those leading to the great musical centre, it is fair to presume that the festival was the chief object of interest. One thing is certain, that, long before the hour fixed for the opening of the concert, the building was filled with an audience which overflowed every particle of space in which seats had been provided, and almost entirely occupied the extensive promenade floors under the galleries. It is not easy to estimate numbers under such conditions, but I think it would be safely within the mark to say that forty thousand listeners and spectators were congregated within the walls of the Coliseum. And the aspect of this immense lawn and the four vast hillsides of humanity, fluttering with excitement, sometimes rising and swelling with the agitation of uncontrollable enthusiasm, and again quietly and composedly expectant, was so impressive as to perpetually tempt the eye and mind of the observer away from the real point of universal attention, the concert itself.

A programme almost strictly "classical," as the word is generally understood, was provided for this second day's performance, and would have been adhered to but for the disposition of the committee to diversify the entertainment for the better amusement of General Grant. . . . Neither the voice to fill so huge a space, nor the faculty of so controlling it as to make forty thousand hearers thoroughly sensible of its purity and power, are given to many artists. Of the very few who may possess them, Madame Parepa-Rosa is probably the most extraordinary living example. It is certain that nobody concerned in the recent great English musical festivals at the Crystal Palace has displayed such remarkable gifts, and such skill in exercising them. She sang, this afternoon, the air from Handel's "Samson," "Let the bright seraphim," with an ease, a brilliancy, and an emphatic intensity which filled every listener, capable of understanding the difficulty of the task, with astonishment and admiration. From the opening note to the close she gave every tone its full strength and value, and every florid phrase its perfect meaning, with as little sign of effort as she is accustomed to show in halls where it is her habit to sing. It was an unexampled triumph, and the delighted audience demanded a repetition with irresistible eagerness. The second performance was as magnificent as the first, and Madame Parepa-Rosa retired with the satisfaction of having accomplished a feat not only never before attempted, but one which it is scarcely too much to say no other vocalist could undertake with any hope of success. . . .

An interesting circumstance connected with the performance of Handel's "See, the conquering hero comes," which closed the first part of the programme, was the partial opportunity it afforded of comparing the relative sonority of a small chorus, and of the entire body. A stanza was first sung by some thirty or forty chosen sopranos and altos, and subsequently repeated by all the ladies, — probably three or four thousand. Singular as it may appear to those not aware of the impossibility of multiplying the power of musical sound to an indefinite extent, only a slight difference in the loudness of the two could be detected. The additional effect conveyed by the superaddition of the vast number of voices was not that of greatly superior strength, but of a peculiar quality of richness and mellowness which, I have observed elsewhere as well as here, can be produced in no other manner. That, and that only, I am disposed to believe, is the advantage arising from the employment of overwhelming combinations of singers, — an advantage which will not compensate

for the attendant deficiencies. The instrumental feature of this afternoon was to have been Schubert's Symphony in C, but the interpolation of the light pieces for the President's benefit compelled Mr. Zerrahn to omit a great part of it. It was as well that this was so, the symphony being the longest extant, and not at all suited to the purposes of any concert except one of a more rigidly serious character than this. What was given of it was fairly done, — not remarkably.

The "Anvil Chorus" and "The Star-Spangled Banner," introduced between the first and second parts, were played and sung and hammered and cannonaded with much the same boisterousness as on Tuesday, and were received with equally tumultuous approbation. After the last gun had responded to the electric touch of Mr. Gilmore's assistant, General Grant and his party withdrew. The concert ended at about six o'clock, with Haydn's finest chorus, "The Heavens are telling," from "The Creation," in which all the splendid merits and the few conspicuous defects with which the ten thousand have made us familiar were once more brought into full relief.

From the New York Tribune.

Boston, June 16.

James Russell Lowell has recently been the recipient of an unlimited amount of abuse for having dared to write a poem eulogizing June days, June days this year having been a delusion and a snare. But to-day having been such a June day as Lowell dreamed of, hope lies in the future. Weather, as well as fortune, favors the brave, and Grant brought with him the sunshine that is as welcome as Peace. The morning had no sooner opened its eyes than all Boston and vicinity were in motion. Every train groaned beneath the burden of humanity, the music of the engine being drowned in the music of suburban choristers, who are so wound up with song as to have serious thoughts of reducing life to one eternal hallelujah. Everybody not in the Jubilee chorus felt that existence would be a mockery if he, she, or it did not see Grant, and hear the chorus. So everybody came to Boston, with a portmanteau in one hand and a waterproof in the other. It is astonishing what good memories such people possess. Citizens of Boston, living in comfortable houses, find bosom-friends heretofore unknown, — bosom-friends who come to see them well through the Jubilee, — who occupy all the spare-rooms, and expect meat three times a day. People with city homes are to be commiserated on such occasions, for if they do not call in the

lame, the halt, and the blind, and meekly retire to an attic, or camp out in the back yard, they obtain the enviable reputation of being brutally inhospitable. . . .

Grant was to be officially received at the State House at eleven o'clock; Grant was to review the State militia. For a few hours the Coliseum had a formidable rival. The bloated aristocrats of Beacon and Park Streets were helpless before the human barricades that rendered front doors useless. Sidewalks were as tightly packed as sardine-boxes; and for what? Just for the bare possibility of catching a glimpse of him who is first in war and first in "Let us have peace!" Blessed be Enthusiasm, for of such is the kingdom of Gilmores! Whenever Boston has a new enthusiasm, it gives the State House a new coat of paint. How it can resist the present opportunity is marvellous.

While the crowd without stood patiently in the sun, the interior of the State House behaved itself with equal propriety. Invited guests occupied the good Governor's apartments, and lay in wait for the big lion that was to roar as gently as any sucking dove. There were all the Judges of Massachusetts, as fine a looking body of men as can be found in any part of the world, — from short Chief Justice Chapman to tall Judge Gray, the only man to whom Charles Sumner is obliged to look up. There was ex-Judge Russell, Collector of the Port, who is as good at telling stories as at taking care of school-ships, and of whom many a good story is told. "Do you call the Judge a saint?" asked an orthodox man of Father Taylor. "No, not exactly a saint," replied the sailors' parson, "but he is the sweetest of sinners." There were Senator Wilson and General Benham, who looks as strong as some of his engineering, and General Chamberlain, whose face is full of energy, and General Underwood, who lost a leg to save the country, and Lieutenant-Governor Tucker, who did the same thing. There was Admiral Farragut, who in profile looks like an eagle, and whose head is as compact as a cannon-ball. There was Commodore John Rodgers, the hero of the Weehawken, a man of fine appearance and agreeable. There were ladies, many and gay, — among them was Mrs. Julia Ward Howe. Then the Governor appeared, and if he had known what a clever man said of him, his ears would have tingled. "How well the Governor looks," said a lady, "and how neat he is in his attire!" "Yes," answered the clever man, "he is a clean man. His soul is as white as his linen, and he is not so great a Radical as to have forgotten the meaning of reason." When Massachusetts sends William Claflin

to Congress, there will be one more honest politician in Washington. . . .

The nearer the approach to the Coliseum the denser grew the throng. Streets were blockaded by rows of cars detained by General Grant's military escort. Drivers yelled, horses bolted at sound of brass-bands, people stuck their elbows into your back, trod on your toes, walked upon your dress if you were a woman, and endeavored to deprive you of your coat-tails if you were a man. Getting into the Coliseum was about as difficult as getting into heaven; but once in what a magnificent pageant! Every seat filled, and thousands standing on the floor and in the galleries. Forty thousand people assembled under one roof to pay tribute to Music and Grant! There are subjects too big for expression. No one of common sense dares to compliment Niagara, and it is almost as useless to attempt to describe this mighty gathering together of the people:

"What an event!" "What an era!" "What a moment!" This is the bathos of the hour. When anybody opens his mouth he utters one of these three platitudes. The wise hold their tongues, and look unutterable things. If I could only send an unutterable illustration, my task would be fulfilled.

Imagine a square amphitheatre half the size of the Coliseum at Rome. Imagine the rafters hung with the national colors, and every square inch of wood-work covered with the flags of all nations. Imagine the galleries decorated with frescos and the arms of every State in the Union; thirty thousand human beings seated, and the thousands more standing up; the crash of a great organ, the harmonious shout of thousands of voices proclaiming "Glory to God in the highest"; sunlight bursting upon the scene in one broad shaft; the President of the United States, and many of our best and greatest, receiving the halo of this light. Imagine that all this is to thank God for Peace, and you imagine the poem of the Jubilee. Who will write what you have imagined?

From the Boston Daily Evening Transcript.

#### RECEPTION OF THE WASHINGTON GRAY CAVALRY.

The commissioned officers and color-guard of this famous organization arrived from New York Wednesday morning, and stopped at the Hancock House. They brought with them the original pine-tree flag which was carried in the battle of Bunker Hill. The guard also brought their State, county, and battalion flags, which are the finest and most costly owned by any military

organization in New York. The detachment arrived at the Old Colony depot at half past nine, having waited at Fall River a few hours after the arrival of the boat from New York. Colonel Finan of the Ninth Regiment was in waiting with companies B, G, and I of his command to receive them; and as soon as the line could be formed they were escorted to their hotel, passing through Lincoln, Summer, Devonshire and State Streets, to Court Square. Music was furnished by O'Connor's Band.

The detachment was commanded by Major E. H. Kent, and among the other officers were Adjutant Wylie, Commissary Gordon, Captain Steiner, Lieutenant Van Buren, and Lieutenant "Gus Phillips" of the New York press. Generals Morris, Tweed, and Scebach, of Governor Hoffman's staff, accompanied the officers of the Grays.

From the Philadelphia Morning Post.

#### THE PEACE JUBILEE

Boston, June 16.

Another great day at the Coliseum, notable for the presence of the President of the United States and other distinguished men. The enthusiasm of the people was undiminished, and the programme and performance deserved an audience of forty thousand persons. Grant was received by "See, the conquering hero comes," given with tremendous effect by the chorus, orchestra, and organ. Of all this you have heard.

The regular programme began with the "Festival Overture" of Nicolai. The composer in this work let the vocal part remain melodic and severe, and devoted his efforts to the working up of the orchestra, which twists the air in all possible ways. I certainly could not find anything genial in it. The work is dry and drags along. Nicolai evidently had to work up hill, the back-like figure style not being natural to him. The performance was very fine, particularly the chorus. We had, besides, two choruses from Handel's *Messiah*, "Glory to God in the highest," followed by "And the glory of the Lord shall be revealed"; also "He is watching over Israel," from *Elijah*; "See, the conquering hero comes," from Handel's *Judas Maccabæus*; and two choruses from the *Creation*, "The Marvellous Work" and "The Heavens are telling." For one and all I can only speak in the highest terms; a splendid volume of sound, uttered with the utmost precision and good-will and any amount of ardor, reached the ear of the audience. There seemed to be no end to the depth of tone, and when

the orchestra and the marvellous organ struck in it was really soul-inspiring, and only a being without heart for music could remain cold and critical. It was a revelation to me, and many times during the performance I blessed my good fortune to be present. It is impossible to judge these performances, for they are unlike anything else we have ever been called upon to criticise. Can you realize eleven thousand singers, and nearly eleven hundred in the orchestra? Why, it is like an army going to battle, and if here and there one fails in this or that, it is only a marauder dropped on the road, the army going on unconcerned to its destination to fulfil its task. The audience felt it too, and unbounded was their applause. My head is full of ever so many ideas brought up by these performances, but I have to wait for a time when I am more at leisure, and then I shall avail myself of the columns of your paper to fully express myself. . . .

From the Boston Daily Transcript.

**"THE HEAVENS ARE TELLING."**

. . . . Now I propose to skip everything till we come to the final chorus at the end of the concert. To tell the truth, I am a little frightened. There has been a good deal of excitement this afternoon, and I am sure the choir are not quite up to the proper point. A good many tenors and basses are displaying their worst of politeness by trying to go out, and there is some confusion in the choir. The organ has given the pitch, and away we go — "The Heavens are telling the Glory of God." Goodness, we're all wrong. Zerrahn is looking anxious. "The Wonders of His Work displays the Firmament," worse and worse. It will be a failure, I know it will. Now the solo voices come in. How well they sing! They are not excited in the least, but manage their part splendidly. Let us imitate them. Now the time changes. Here we go, — Good! it's all right. The vast choir feels the hand of the conductor upon it. It must sing. Failure is impossible. Hear that gigantic bass supported by the pedal organ pealing forth the theme. The tenors have it. Now we altos and sopranos take it from them. All together, now — "The Wonders of His Work displays the Firmament." Do see Zerrahn, he has seized the bass, and they must go right. O, hear that crash, — Good tenors, that A was magnificent. Nor for that wonderful passage at the close. "The Heavens are telling the Glory of God. The Wonders of His hand displays the Firmament." There, — that is chorus singing. That is great music. The Festival chorus has accomplished the work. . . .

JANE KINGSFORD.



*From the Boston Post.*

#### THE JUBILEE.

The second day of the Peace Jubilee was a complete and brilliant success. The attendance was immense, filling the entire Coliseum. The occasion was not only graced by the presence of the people, — the stupendous mass, — but by the distinguished Head of the nation, PRESIDENT GRANT, together with many others in high official position. The day was one of note in Boston, and its record will be one of triumph alike for art, as represented by music, and by the assemblage of the most remarkable and gigantic audience ever witnessed in the country. Not less than THIRTY-FIVE THOUSAND, including chorus and performers, were gathered within the walls of the Coliseum; and the spectacle was at once the most thrilling and beautiful that can be imagined. The Jubilee is now an unquestioned success. Whatever doubt there may have been hitherto, whatever even there might have been on Tuesday, the opening day, is now dispelled. The JUBILEE stands out a certain, grand, demonstrated fact. The experiment is a reality, — the theory is a thorough principle. The people, headed by the President of the nation, have assembled under its lofty roof, listened to the divinest strains of the great masters of harmony, uttered its soul-felt plaudits, and pronounced the great enterprise a glorious success. Thus much of congratulation; thus much in honor of the NATIONAL PEACE JUBILEE.

*From the Boston Daily Advertiser.*

The second day of the National Peace Jubilee presented a record of success covering the few features lacking in the triumph of the first. The visit of the illustrious gentleman to be honored at once as President of the United States and as the Conqueror of the Peace we celebrate, was the leading incident of the day. In combination with the attraction of the Jubilee itself, and the temptation of the pleasant weather, it drew a crowd of people into Boston mighty, innumerable, seeming as if the population of New England had been poured into our streets. The great majority of this host wandered about the streets, enjoying the sense of numbers, and the glimpses to be caught here and there of the features of Grant and the pageants attending him. But a sufficient fraction sought entrance to the Coliseum to fill the edifice to its immense capacity; and the enthusiasm of the auditory thus assembled, with the advantages which practice and familiarity with the place gave to the singers, made the concert of the afternoon doubly and superbly successful. . . .

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**"In the midst of life we are in death."**

During the concert upon the afternoon of the second day, when heaven-born music was filling the hearts of the multitude with its divine influence, one soul in the vast assemblage took its upward flight.

No one more pure or gentle, more tender or affectionate, more loving or beloved, could have been chosen to bear to the angelic choir above tidings of the glorious scene on earth, — of hearts uplifted to God in praise of his wonderful works and exceeding goodness to the children of men, — of the thousands listening in rapt reverence to the sacred songs that inspired the souls of the great masters, — songs that will become from age to age more sacred from their association with our holiest and happiest thoughts and feelings.

It was the privilege of the writer to have met this estimable lady, — the wife of the noble-hearted George L. Dunlap of Chicago, beneath whose hospitable roof many citizens of Boston have felt the warmth of a genuine Western welcome. It was fitting that a soul so in harmony with all that is pure and good on earth should wing its way to heaven from such a scene of joy, and it must ever be a source of consolation to those who miss her accustomed presence that her transition from a state of earthly to heavenly bliss was so painless.

"Blessed are the pure in heart, for they shall see God."

The following from the pen of Mr. George B. Upton of the Chicago Tribune feelingly and eloquently alludes to the sudden death of Mrs. Dunlap:—

COLISEUM, BOSTON, June 17.

The sudden death of Mrs. George L. Dunlap, of Chicago, during the concert yesterday, has caused a widespread feeling of sadness here, even among those who were not acquainted with

her; while those who did know her, and were acquainted with her many lovely traits of character, deeply feel this sudden bereavement. The details of her death I have already forwarded you by telegraph, and little remains to be added to them. She passed away in the twinkling of an eye, literally without warning, and expired in the arms of one of her dearest friends, Mrs. Ellis, of Chicago. It was a startling fact in the midst of so much life! Fifty thousand hearts pulsating to the sublime music from the great chorus, and one is suddenly stilled forever! No one among the many thousands who were present yesterday entered with lighter heart, more buoyant spirits or apparently better health; and if you had been asked to select the one in that great throng whom Death would strike first, she would have been the last you would have selected. I saw her on Tuesday as she sat in her place, her face beaming with delight as she listened to the music, and I saw her again on yesterday, as she suddenly fell into the arms of her brother like a rose snapped from its stem; and I can scarcely yet comprehend that she is dead. She breathed her last breath as Parepa was singing the angelic song, "Let the bright seraphim," and she passed from among us and joined those seraphim and continued the song. And it seems to me, if I had been permitted to look into that far country, that I should have seen her sitting by the side of the angelic old master, Handel, telling him of the celestial song which so suddenly died upon her ears in the presence of the vast multitude, whose song was as the voice of many waters, and that I should have seen him bending forward with a thoughtful look, and listening to her as she told him of the "Messiah," which she had heard on the day before she died. I know that she and the master will be friends through all eternity, and thus the majesty of genius and the beauty of loveliness will be joined together forever. The remains of the lamented deceased will be interred in the beautiful city of the dead at Mount Auburn, Cambridge, where will repose all that is mortal of her who left us in the music to seek a music more glorious from the celestial harps.

And to him who sits in bereavement to-day may there come consolation and the gift of the tender pity of the Great Father, and may the darkened homes in Boston and Chicago be made holy for all his and their coming days with the recollections of her loveliness and true womanly character.

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From the New York Herald.

**"LET US HAVE PEACE."**

Boston, June 16, 1869.

This has been most emphatically the greatest carnival and gala day ever known in the history of the "Hub." It has been Jubilee, Jubilee everywhere, and everything has gone along smoothly and pleasantly on the placid waters of prosperity. The weather has been unexceptionably fine, — clear, cool, and balmy, — and thousands and thousands of visitors have come together from all parts of the United States to unite in the festivities of that great musical event of this and all former generations. The presence of General Grant has, of course, added largely to the interest and splendor of the occasion, and previous to his appearance at the Coliseum he was "received" by the city and State authorities, and made a hero of generally. He arrived in the city at about eight o'clock, *via* the Fall River steamboat line, accompanied only by Generals Bates and Underwood, of Governor Claflin's staff. At the Old Colony depot, upon the arrival of the train, the President was met by Mayor Shurtleff, who accompanied him to his quarters at the St. James Hotel. About an hour later the President breakfasted in one of the private parlors, and soon after the Boston School regiment, Colonel Tucker Deland and Lieutenant-Colonel W. H. Miller in command, preceded by a full band, marched up to the front of the hotel, deployed into line, and awaited a review from General Grant. The windows of the St. James presented a splendid appearance, crowded with ladies, who waved their handkerchiefs, and the sidewalks with people. The line opened ranks, and General Grant appeared, was received at present arms, and marched down the front of the line arm in arm with the Mayor, followed by Alderman White and Colonel Emory, chairman of the Committee on Military Drill. The regiment is composed of the three battalions of the Latin School, the High School, and the Roxbury Latin School, and turned out about six hundred strong. They made a fine appearance, marched with the precision of veterans, and were warmly cheered by their friends. At the close of the ceremony they marched in review, and disappeared up Washington Street.

Shortly after ten o'clock a military escort, consisting of the Roxbury Horse Guards, escorted the President, Admiral Farragut, and Secretary Boutwell from the St. James to the State House, on Beacon Hill, where the ordeal of three distinct "receptions" was gone through with. The President's carriage was drawn by

six prancing steeds and the others by four. All along the route from the hotel to the State House there was one continued ovation, and on arriving at the Beacon Street entrance of the Capitol there was a round of cheering from at least fifty thousand voices. Upon alighting from their carriages the Presidential party proceeded immediately to the Executive Department, where a welcome was extended by Governor Claflin. Among those present were Senator Wilson and most of the Massachusetts Congressional delegation.

The next move was from the Capitol to the Boston Highlands, where some four thousand troops, in command of General Butler, were reviewed by the President and Admiral Farragut. There was a cavalry and infantry escort to and from the Highlands, and all along the route there was an enthusiastic and cheering crowd. Many public and private buildings were gayly decorated, and there were also numerous mottoes of welcome to the President displayed in the southern section of the city, nearly all of them so ingeniously worded as to ring in his memorable and now appropriate motto of "Let us have Peace." The President viewed the military pageant with evident interest, and from appearances on the surface it is safe to presume that the hatchet of discord which has been generally supposed to exist between General Butler and President Grant is now buried in oblivion for ever and ever.

After the troops had passed in review the distinguished guests came directly to the Coliseum to attend the musical festival of the Jubilee. The approaches to the vast structure, for a circuit of a mile or more, were literally packed with human beings, and as the Presidential party was driven through the cheers and plaudits of welcome which went up from the multitude were almost deafening. Upon arriving at the Coliseum there was an electric salute fired from the chorus guns, and with this thundering was combined that same incessant round of cheering and howling of the great and enthusiastic crowds. After alighting from their carriages the party were escorted to the reception-room, where a few moments were spent in social intercourse, after which they repaired to an adjoining room and did ample justice to a collation. When this was finished the eventful hour of three had arrived, and the great musical festivities were to commence.

The general audience had already assembled; all the seats but those reserved for the invited guests were filled. The promenades were crowded, and the fifty or sixty thousand persons were all on the *qui vive* for the advent of President Grant. But a moment

elapsed, and then the door of the partition separating him from the great throng was opened, and a squad of policemen cleared the way for the triumphant *entrée* of the Presidential hero. He entered arm in arm with the chairman of the Reception Committee, and was followed in succession by Admiral Farragut, Commodores Rodgers and Winslow, of the navy; Secretary Boutwell, Speaker Blaine, Governor Claflin, and a host of other naval, army, and civil officials of less renown. As soon as the President reached the broad aisle he was within the view of nearly the whole audience, and his appearance was the signal for a demonstration of welcome. Such cheers — so many of them and so loud — were never, positively never heard before. Every individual seemed to exert his voice and lungs to their utmost capacity, and even the ladies were not satisfied with the simple waving of handkerchiefs, for they, too, mingled their delicate strains with the shouts of the sterner sex.

For full five minutes this incessant din of applause was continued, and when it began to grow faint the organ and orchestra struck in with the strains of "See, the conquering hero comes," and the chorus of twelve thousand voices united in singing. The scene was truly one of sublimity and grandeur, and it is certain that these words, so loudly and so sweetly sung by such a colossal chorus, were never heard on an occasion more fitting and appropriate: —

"See, the conquering hero comes,  
Sound the trumpets, beat the drums;  
Sports prepare, the laurel bring,  
Songs of triumph to him sing.

"See the godlike youth advance,  
Breathe the flutes and lead the dance;  
Myrtle wreaths and roses twine,  
To deck the hero's brow divine."

When the singing of this welcoming anthem was finished the audience stood up almost involuntarily, and in response to a suggestion from some enthusiastic member of the Reception Committee there was another round of cheering, and when it was finished the musical programme of the Jubilee was begun.

The fine old choral, *Eine feste Burg*, interwoven with those grand and impressive violin harmonies of Nicolai, commenced the programme. Here the immense power of the strings was again felt. The voices came in at intervals with the utmost precision, and there was not the slightest break in the performance.

Two choruses from the Messiah, "Glory to God" and "The Glory of the Lord," followed. The former was rendered partly ineffective by being taken in *andante* time instead of *allegro*. The second was faultless in every sense of the word. The altos in particular were grand; every note uttered by them came through the mass of instruments and voices with such distinctness and precision that even the oldest musicians were astonished. The altos in the New York societies are generally the weakest of the chorus, but here they formed the best feature in the Jubilee. Miss Adelaide Phillipps then sang a recitative and aria from Mozart, Mr. Weber playing the clarinet *obbligato* with rare skill and spirit. . . . The chorus next sang the exquisite chorus, "He watching over Israel," from "Elijah." It would appear incredible to any musician how this chorus could be rendered by such an army of singers with all the expression and tenderness it demands, but such was the case. The altos were again a feature in this work. "See, the conquering hero comes" was again repeated, the duet being sung by a select corps of soloists.

During the intermission President Grant was escorted to the platform amid such a whirlwind of applause as seldom greets any public man. He seemed manifestly afraid of being called upon for a speech; for, after mounting the conductor's stand, he gave a timid look around and quickly descended again to the floor. After the performance of "The Star-Spangled Banner" and the "Anvil Chorus" the President sought refuge in the reception-room, where he waited for some time closeted with the inevitable cigar.

The "Anvil Chorus" was much grander in effect than yesterday. At each wave of the conductor's wand came the voices of one hundred anvils, the big drum, the artillery and bells and organ chorus and the orchestra. Still the sensation was not that of mere noise. The complete clockwork precision with which every note was given and the instantaneous stoppage of all at a signal give an impression of sublimity more than of noise. Through all this avalanche of sound pealed the notes of the organ, forming a colossal background to the harmonious structure. The first and last movements of Schubert's Symphony in C major was on the second part of the programme. Every one knows what a singularly beautiful march commences this symphony. To hear the theme given out by fifteen oboes, all in perfect unison, while the notes of the violins sounded like the pattering of rain on a zinc roof, was a treat such as has never before been offered to an American or European audience.

The sixty-five celli also surged up repeatedly in billows of sound, and in that part where the brasses give out the chord of the diminished seventh, at regular intervals, and the rest of the orchestra dash against them in scale passages running through nearly every key, the effect was immeasurably grand. In the impetuous *finale* there was not a jar. Even the syncopated measures were rendered with spirit and precision. "The Heavens are telling" closed the concert, and was a fitting *finale* to such a royal feast of music. Mme. Parepa-Rosa created a *furor* by her singing of the matchless air "Let the bright seraphim," from the oratorio of "Samson." Her voice appeared to better advantage than it did yesterday, and filled the entire building. The trumpet *obbligato* of Mr. Arbuckle was a fitting accompaniment to this glorious solo.

Thus the second concert has turned out an entire success, and it is likely that this gigantic enterprise, which no one but an Irishman would ever dream of, as any sane man would have been scared at the thought of it, will be one of the greatest musical triumphs of the age.

From the New York World.

COLISEUM, BOSTON, June 16.

The second day of the Peace Jubilee has been one of intense excitement. The crowds of visitors have largely increased, owing to the expected visit of the President, and the city, during the entire morning up to the commencement of the concert at the Coliseum, has presented a scene of picturesque discomfort seldom paralleled. At three o'clock it was almost impossible to get through Boylston Street. The several approaches to the Coliseum were jammed with vehicles and a struggling mass of people. The scene at the Coliseum beggars description. Over forty thousand people were assembled inside before the concert commenced, and, without doubt, ten thousand went away because they could not secure good seats.

#### THE ARRIVAL OF GENERAL GRANT

threw the audience into a wild state of excitement for a few moments. He was accompanied only by about fifty military and civic notables to the reserved seats, where they were lost in the sea of humanity.

The music of the second day consisted of classical selections, with the "Anvil Chorus" and "The Star-Spangled Banner" interpolated in honor of the distinguished visitor, and accompanied as before by artillery. The artistic successes of the day were



unquestionably Madame Parepa's singing of the aria "Let the bright seraphim," from "Samson," and the chorus "See, the conquering hero comes," from "Judas Maccabæus." The former was probably one of the most remarkable vocal feats ever performed. . . . She executed the aria with the utmost accuracy, and an easy fulness of tone, that reached every soul in the vast concourse. . . . "See, the conquering hero comes," was the choral success of the day. The majesty and power of the full chorus was acknowledged by all to be a new achievement in music. If it did not call forth the plaudits of the unmusical as did the smithery of the "Anvil Chorus" and the bombarding "Star-Spangled Banner," it nevertheless did more than all else to establish in the minds of the sceptical critics from other cities the possibility of extending both chorus and orchestra to almost any extent. . . .

The second part of the programme consisted of Schubert's Symphony in C major and a portion of the "Creation." A greater portion of the audience remained to the last. The preparations for the morrow indicate that it will be the culminating point of the Jubilee. Aside from the patriotic and military programme to be given at the Coliseum, the celebration of the Bunker Hill anniversary, with a review of the State troops there, will increase the number of strangers in the city.

From the Providence Press.

#### THE PEACE JUBILEE.

It is not strange that the success of the Jubilee Festival was greater yesterday than on the opening day. Those who were present on Tuesday were so lavish in their praise that thousands of others became anxious to attend. Then, again, hundreds of gentlemen who listened to the inspiring music on the first day were so much enraptured with it that they felt solemnly obligated — like good and faithful husbands — to make another visit on Wednesday accompanied by their wives. The result of all this was the crowding of the immense Coliseum building, parquetry, balconies, promenades, and in short every spot that could afford either sight or sound. Tickets were sold at a large premium, too, so great was the anxiety to be present, and it is estimated that there were nearly, if not quite, fifty thousand persons inside the building, and quite as many more outside, within hearing of the music. The presence of General Grant, Admiral Farragut, Commodore Winslow, Secretary Boutwell, and other civil and military dignities was a great feature. Upon the entrance

of the President the audience arose *en masse*, and applauded him vociferously. The waving of so many thousands of white handkerchiefs was a sight well worth witnessing, and few of those present will soon forget the enthusiastic scene. It was repeated a little later in the afternoon, when the President was led to the stage after the singing of the grand chorus, —

“See, the conquering hero comes.”

The programme yesterday was almost strictly classical, consisting of symphony and oratorio, selections from the “Creation,” “Elijah,” “Judus Maccabæus,” and the “Messiah.” The grand chorus and orchestra were equal to the occasion, and the effect with which these grand old pieces were given accomplished one great object the projector of this great Festival had in view, namely, the cultivation of a taste for the higher order of music. If any carping critic was present, he must have felt disappointed at the perfection so manifest to all. Under the *baton* of Messrs. Gilmore and Zerrahn, almost complete harmony was obtained at all times. At the request of a large number of those who attended on the opening day, the programme yesterday included “The Star-Spangled Banner” and the “Anvil Chorus,” both of which were received with such immense applause that there was a repetition of each.

Madame Parepa and Miss Adelaide Phillipps were both highly successful, — the latter in the recitative and aria from “*La Clemenza di Tito*,” and the former in the solo of Handel’s “Let the bright seraphim.” The applause was so very hearty that Madame Parepa felt bound to repeat it, and the audience could not resist a repetition of the applause. There is no doubt that it was the heartiest ovation ever tendered a songstress in this country, and all felt that she deserved it. She was accompanied by the celebrated cornet-player, Mr. M. Arbuckle, whose execution was most admirable and skilful.

We expect to hear before our last edition goes to press to-night of thousands being turned away from the doors, as the most popular programme of the Festival is announced for to-day. The programmes on Friday and Saturday are, however, excellent, and will be worth hearing.

From the Providence Journal, June 17.

#### MORE ABOUT THE JUBILEE.

Boston was yesterday, as Mount Vesuvius sometimes is, in a high state of eruption. It was a combined musical, presiden-

tial-reception, and general spread-eagle eruption. Figuratively speaking, the city fairly shook, and roared, and smoked, and flamed. . . . .

No one who has not visited the Coliseum can have any proper conception of the vast size of the structure, or of the magnificent aspect of the interior when compactly filled, as it was yesterday. Six or seven audiences, as large as any ever seen within any hall of our city, could be very comfortably seated in the chorus section alone of the Coliseum. Another audience, as large as the Academy here can seat—say twelve hundred—could be easily accommodated in the orchestra-box or portion of the great building; and yet the chorus and orchestra only occupy about two fifths of the grand hall. Imagine, then, the appearance of the place when completely full, if you can.

The glory of the scene and the sublimity of the music upon the entrance and during the stay of President Grant beggars description. The thunders of the mighty chorus, colossal orchestra, wonderful organ, and outside artillery, with the protracted plaudits of the great host of spectators, and the waving of thousands upon thousands of white handkerchiefs, as the President stood up to acknowledge his reception, constituted together such a spectacle as we believe has never had, in all respects, a parallel in America or Europe. In addition to the regular programme of music for the afternoon, the directors very properly added "The Star-Spangled Banner" and the "Anvil Chorus," with all the indescribable grandeur of effect with which these two pieces are performed at the Coliseum. Subsequently, the President was conducted, in compliance with persistent requests, to the elevated platform of the conductor, upon which, as he stood, he received another most jubilant ovation. At the conclusion of the first part of the musical performances he retired amid deafening cheers. During the time he was seated in the house, he and the distinguished officers and gentlemen accompanying him occupied elegant arm-chairs in the central part of the auditorium.

Miss Adelaide Phillipps sung her first solo at the Festival yesterday, in presence of the President, and acquitted herself exceedingly well, receiving most hearty plaudits.

Parepa, the magnificent, won new honors, also, on this occasion, and sang before the President more gloriously, we thought, than ever, rendering the famous Handelian solo, "Let the bright seraphim," in a style of unequalled beauty and power. Mr. Arbuckle, the great cornet-player, stood upon the platform by her side, and executed the *obbligato* accompaniment with most admi-

rable skill and taste, and received a full measure of applause. This entire performance was unquestionably one of the finest ever heard in this country.

The great Handelian choruses set down for this occasion were given with surprising precision and with an effect inexpressibly thrilling; and the selection from Mendelssohn's "Elijah" was also performed with great skill, affording rare enjoyment. The choral overture made an opening piece, sublime and impressive in the highest degree, and the performances, as a whole, on this occasion fully sustained the magnificent reputation won by the Jubilee choral and orchestral force on Tuesday. To-day the music will unquestionably be some of the most brilliant and imposing of the whole Festival.

From the Springfield Republican, June 17.

#### THE PEACE JUBILEE.

Boston, Wednesday night, June 16.

To-day and to-morrow the atmosphere of gala will pervade this generally staid and tranquil town. As I walked along the promenades and in the anterooms of the Coliseum this morning, I began for the first time to realize the immensity of the enterprise, and how it was steadily becoming a remarkable success. The train from the West brought in nine hundred and fifty people this morning nearly all bound to the Jubilee. I never saw such a procession go across the Common as the one which, early this morning, came from the eastern trains. The back country is represented in full force, from the man who said, when the "Gloria," Twelfth Mass, was produced yesterday, that he did n't see where the Twelfth Massachusetts came in, to the hosts of refined and music-hungry people who live in small towns where but little music comes. Think of a thousand altos! each one doubtless priding herself that she is the particular one at the Jubilee as at home.

#### THE ANTEROOMS.

A stroll through the anterooms which open out of labyrinthine passages, in all directions, is one of the most curious pleasures of the Coliseum. One room is devoted to singers' picnics, where the parties who live in the suburbs, and bring their dinners, may be found between rehearsals and concerts, picnicking, romping, singing, giving imitations of the various prominent singers, etc. There is room enough for all of them. Every withdrawing room is contrived in the most perfect manner. I have not heard of a

single instance of inconvenience in entrance or exit. The President's room shines resplendent to-day, and fair hands have evidently changed the bouquets here and there for fresh ones. There is only one thing which to him can make the room uncomfortable, — the Coliseum rules positively forbid smoking. The long promenades are now quite brilliant with rows of shops, lit by beautiful faces, and picturesque with piled confectionery. An ex-mayor of Boston has an elegant stand near the Press Headquarters, where he coins money by selling opera-glasses. The faintest echo of the violin will strike your ear, no matter in what part of the building you may be ; but one cannot distinguish faces half-way across the hall. . . .

#### JUBILEE PEN PICTURES.

I suppose Gilmore is the central figure in the public mind as in the orchestra, and everybody wishes to know how he looks. His refined and nervous face, with thin and compressed lips, is a clear index to his nature. He has run a great risk, and was intensely excited under the fear of not being successful, but bears his honors very meekly. He throws his whole soul into the music, and is admirably adapted for managing so large a body, because his soul speaks through his gestures. Both he and Zerrahn carry not only the chorus but the audience with them by their gesticulations. It was said of Hainl, of the Paris Conservatoire, that he could bring a whole audience to tears by a quiver of his own eyelid nerve, and make them tremble when he shook his *baton* toward his basses, so perfectly were his orchestra controlled by his looks and motions. This seems, in some respects, to be one of Gilmore's characteristics, although probably not in so great degree. Zerrahn's tall, lithe form, fresh, manly face, with sparkling eyes, exuberance of hair and whiskers, magnetic and resounding voice, impose upon the orchestra. They sway to his will, like branches before a mighty wind. . . .

Set the orchestra, just as it is, down in the middle of any European capital, and nothing distinctively American would be recognized about it. It is German, it is Italian, but not American. There are dozens of poet-faces in the front rank. When the magnificent Festival Overture, based on Luther's choral, was rehearsed, this morning, there were expressions on the players' faces which cannot be put in poems or carved in stones. They are gleams from the Muse's eye, reflected only for the moment, inspired by the occasion. The musicians, when not long engaged at rehearsal or in the concerts, are a study in their habits of

work. They may often be seen, dozens at one table, copying the parts assigned them in the coming ball. Many of them copy, with greater speed than one can ordinarily write long-hand, the most difficult passages in the oratorios.

#### GRANT'S ARRIVAL AT THE COLISEUM.

If, as everybody conjectured, there were fifty thousand people in the Coliseum, there certainly were as many outside that did n't come in, for long before Grant arrived there was not room to stir on any of the outer promenades. The National Lancers managed to get the little Western man into the reception-room, and there, after a few introductions and a brief collation, at which Governor Claflin, Commodores Rodgers and Thatcher, Admiral Farragut, Secretary Boutwell, Speaker Blaine, Adjutant-General Cunningham, and Governor Stearns of New Hampshire were present, the party proceeded to the hall.

#### ENTRANCE INTO THE HALL.

At last, when the auditorium was crowded almost to bursting with the excited people, there arose a tiny murmur at the hall's farther end, which slowly lengthened into the dimensions of a mammoth yell. It was a vast outcry of affection, — the uttered love of thousands for a chief who has nobly deserved and won his laurels. Every eye was strained toward the central box, where green sofas were placed for the repose of the President and his party. Away among the orchestra there quivered the first hint of a melody, — lightly, sweetly as the bubbling of a newly released stream in spring-time. Then it bubbled up to stronger current, swirled, foamed, sparkled into the resonant glory of a magnificent torrent, — an irresistible, overwhelming spray of notes, a spasmodic overflow of joy. At last Alexander H. Rice stepped forward to the platform, and proposed nine cheers for the President. Cheering, to my mind, is always full of "resplendent ugliness," as Mirabeau used to say; but there was a grandeur in these thousand-throated yells that seemed to outdo the sublimity of all music. There was so much behind it, so many crowding memories to make it glorious, that I don't wonder many of the women had tears in their eyes.

#### SOME FAMOUS EXCITEMENTS.

. . . . When the great strains of "See, the conquering hero comes" were drifting through the hall, all the soloists mentioned in a former paragraph participating, the calls for the President

were so loud that Zerrahn turned in anger. But Ulysses stirred not, and only manifested excitement by a slight wrinkling of his eyebrows. The great swaying grandeur of "America" impressed him deeply, however; and when the final crash came the flutter of white handkerchiefs that gleamed from the presidential box was aided by those of Grant, Boutwell, Farragut, and Blaine. The "Anvil Chorus" was repeated to-day, also, for the express delight of the President, and with it he expressed the greatest satisfaction. In some respects this seems to demonstrate the combined power of chorus and orchestra best. First is the soft murmur of all the instruments, then the crash of the hundred hammers just as the music swells into that grand chorus, which is like the rushing of the wind through a pine forest on a bleak night. At last the chorus rises and joins its immense volume, and then once more the musically sonorous clink of the hammers comes in, cutting sharply against the chord of harmony with a new harmony of its own. After the Anvil Chorus had been *encored* and performed repeatedly, General Grant left the hall. As he left the building salvos of artillery broke upon the air, fired in unison with the last chords of the strains of music and the rounds of cheers.

Schubert's Symphony in C major was to the more intellectual of the audience this afternoon both a surprise and a very rare pleasure. The great orchestra rang its changes from *andante* to *scherzo* with astonishing effect, and in some cases so perfectly that whole crowds arose, breathless, leaning forward and listening. There is no music like Schubert's to express mingled passion and grief. It is essentially the thing for revery. So the musicians took the great audience this afternoon, and after wakening them into intense excitement by the grandiose character of the "Anvil Chorus" and "America," plunged them into revery from which only Parepa, with her solo from "The Marvelous Work" extricated them.

From the Boston Daily Journal.

WHAT ONE PERSISTENT MAN CAN ACCOMPLISH. — The Great Peace Festival shows what one persistent man can accomplish. It is nearly a year since Mr. Gilmore first unfolded his plans to us. He had perfected his arrangements. He described the building as it stands to-day. He announced the presence of the President of the United States, and the effect of the grand chorus, with as much confidence that the future would realize his predictions as though he had the control of events in his hands. He has been modest but enthusiastic from the start, and he merits the praise which is so lavishly bestowed.

Never, never before had there been such a gathering in Boston,—never had such hosts come up to the capital of the old Bay State to participate in any former festival of joy,—never had there been such a happy conjunction of circumstances, such a concentration of interest, such an irrepressible, overwhelming desire of the people to see and hear as on this great occasion. It seemed as if the flood-gates of all the country round had been opened, and a human deluge poured in upon the city. Hundreds of thousands of people were crowding hither and thither all the day long. From early morning until nightfall the streets were literally crammed with a moving mass of humanity. The presence of Grant, the Conqueror of Peace and President of the United States; the joyous multitude who came from all parts of the land to do him honor, and join in commemorating the result of his triumphs,—PEACE; the meetings and greetings of thousands of relatives and friends; the military pageant; the scene within and around the Coliseum; the sublimity of the music by the “immortal ten thousand” and the thousand instrumentalists; the magnificent banquet; altogether, the wonderful sights and sounds fully represented and realized the grand vision which two years before foreshadowed the coming of this auspicious day. Those who were present will ever remember this as one of their red-letter days, one of the joyous occasions of their lives. In the admirable system, care, order, and discipline that governed every movement and inspired every action of each and all who had a duty to perform directly or indirectly connected with the Festival, Boston had every reason to be proud, and could close its eyes on the result of this great day in its history with the thought that all had been done for the comfort of its guests and the enjoyment of the people that the wisest forethought could suggest.



## THIRD DAY OF THE NATIONAL PEACE JUBILEE,

THURSDAY, JUNE 17, 1893.

This was another day never to be forgotten by those who participated in the Festival. The crowd of the previous day upon the streets was repeated, and the pressure to gain admission to the Coliseum was beyond all precedent. It being the anniversary of the Battle of Bunker Hill, the day was observed as a general holiday; in the early announcements of the Festival it was styled the people's day, — the popular day, the musical programme being of a popular, patriotic, and military character. Full fifty thousand people, including the chorus and orchestra, were beneath the roof of the Coliseum during the concert. The committee were compelled to close the doors before the hour for the concert to commence, and much disappointment and indignation were justly manifested by hundreds who had procured tickets days before, but were unable to gain admittance. Speculators realized fabulous prices for tickets. Ten, fifteen, twenty, and even as high as fifty dollars were paid for single admission, and the pressure from without to obtain entrance was so overwhelming that at one time it seemed as if the doors would be "stormed" by the eager throng.

In addition to the musical entertainment of the day, and at the solicitation of a large number of influential citizens, who were desirous of providing for the *social* entertainment of the city's guests and visitors, a Grand Ball was given in the Coliseum on the evening of this the third day. The scene by gas-light was truly magnificent, — thousands whirling in the mazy dance, or listening to the bewitching strains of music. It was a perfect panorama of living beauty. This part of the Jubilee "exercises" was given under the auspices and general management of the following gentlemen, who acted as a

## GENERAL COMMITTEE

## AND COMMITTEE OF ARRANGEMENTS.

|                      |                      |                        |
|----------------------|----------------------|------------------------|
| Geo. Wheatland, Jr., | Newell A. Thompson,  | Frank C. Fiske,        |
| John F. Anderson,    | James Dillon, Jr.,   | John A. Lowell,        |
| Henry G. Parker,     | G. M. Barnard, Jr.,  | Barney Cory,           |
| Winslow Nickerson,   | C. W. Amory,         | Geo. D. Clark,         |
| W. W. Clapp,         | James H. Freeland,   | Murray M. Ballou,      |
| W. Stackpole,        | Geo. O. Carpenter,   | Henry Winsor, Jr.,     |
| Charles T. Tilton,   | Francis Dane,        | Charles F. Adams, Jr., |
| H. C. Valentine,     | Theodore Lyman,      | J. R. Osgood,          |
| Francis Braggiotti,  | F. W. Palfrey,       | Frank Burgess,         |
| Charles W. Slack,    | F. A. Osborne,       | Lyman S. Dupee,        |
| Theron J. Dale,      | Joseph F. Hovey,     | John E. Atkins,        |
| Waldo Adams,         | Charles Marah,       | Warren S. Davis,       |
| Daniel N. Haskell,   | S. M. Weld,          | Frank Burgess,         |
| J. Lewis Stackpole,  | Henry W. Taylor,     | D. A. Dwight,          |
| S. R. Niles,         | Dexter H. Follett,   | C. M. Clapp,           |
| Arthur Cheney,       | Henry S. Hovey,      | E. Bowditch,           |
| N. G. Greene,        | Harrison Gardner,    | Warren B. Potter,      |
| W. V. Hutchings,     | Henry Mason,         | Geo. E. Fowle,         |
| Henry C. Valentine,  | B. R. Weld,          | W. S. Craibe,          |
| John P. Ordway,      | Geo. H. Gay,         | Theodore Chase,        |
| J. Dixwell Thompson, | James Black,         | Patrick Donahoe,       |
| John R. Hall,        | Charles T. Randall,  | B. F. Guild,           |
| Henry A. Greene,     | A. N. Burton,        | Winslow Herrick,       |
| J. Willard Rice,     | Geo. E. Batcheller,  | David Nevins, Jr.,     |
| Robert H. Stevenson, | Charles B. Perkins,  | H. H. Sturgis,         |
| Roland Worthington,  | Julius Bacon,        | Oscar A. Willard,      |
| Chas. L. Pierson,    | C. H. Frothingham,   | E. F. Cutter,          |
| Edward A. White,     | Wm. H. Brown,        | Fred. M. Dexter,       |
| Wm. C. Otis,         | F. W. Loring,        | Frank Sargent,         |
| Geo. P. Baldwin,     | G. S. Dabney,        | H. C. Brooks,          |
| Edwin F. Waters,     | T. Motley, Jr.,      | Geo. I. Robinson,      |
| T. E. Chickering,    | James Cunningham,    | Thos. E. Moseley,      |
| F. W. Bradley,       | P. B. Goodsell,      | J. D. W. Lovett,       |
| Geo. B. Blake, Jr.,  | John A. Selwyn,      | B. T. Stephenson,      |
| Henry E. Raymond,    | R. Montgomery Field, | Wm. H. O'Brien,        |
| Henry H. Brown,      | R. M. Pulsifer,      | Alanson Tucker, 2d,    |
|                      |                      | Ellerton Dorr.         |

## FLOOR MANAGERS.

|                      |                   |                     |
|----------------------|-------------------|---------------------|
| Geo. Wheatland, Jr., | Wm. C. Otis,      | W. W. Clapp,        |
| John F. Anderson,    | C. M. Clapp,      | D. A. Dwight,       |
| Henry G. Parker,     | J. Willard Rice,  | Wm. H. Brown,       |
| Francis Braggiotti,  | Wm. Stackpole,    | Lyman S. Dupee,     |
| Henry A. Green,      | Frank C. Fiske,   | Warren S. Davis,    |
| Winslow Nickerson,   | T. Motley, Jr.,   | J. R. Osgood,       |
| W. V. Hutchings,     | F. W. Bradley,    | Charles B. Perkins, |
| Waldo Adams,         | John R. Hall,     | W. S. Craibe.       |
| R. H. Stephenson,    | T. E. Chickering, |                     |

The following extracts from the papers will give the reader some idea of the results of the third day.

From the Boston Daily Traveller.

#### THE CONCERT OF THE THIRD DAY.

was, without doubt, the crowning effort of the week, and attracted an audience so large, that, should we mention numbers, we fear that we would scarcely be believed. No such a gathering was ever seen on this continent before, and certainly during the lifetime of the present generation never will be seen again. The programme for yesterday was made up entirely of popular and patriotic music, — of music which is known, felt, and enjoyed by the masses, — and it is mainly to this we must attribute the very large mass of humanity present. Mr. Gilmore conducted throughout the entire programme, and developed, to the entire satisfaction of all, his marvellous capabilities as a musical conductor. The opening number of the programme was Auber's overture to "Fra Diavolo," by the full orchestra and military bands, in number amounting to over a thousand musicians. The trumpet solo was played by fifty trumpeters. The whole overture was given with good understanding, though the military bands are by no means entitled to that credit in the performance due to the stringed instruments, which were almost perfection. Martin Luther's "Judgment Hymn" — "Great God, what do I see and hear!" — followed, given by the chorus, full orchestra, and organ, with a grand effect, which was greatly heightened by the introduction of some trumpet movements, which occurred frequently throughout the choral. Third on the programme was Signor A. Jannotta's "Peace Festival March," the first original composition which Mr. Gilmore had as yet introduced to the public during the Jubilee. Signor Jannotta is now at the head of the Cincinnati Conservatory of Music. He was, for a time, a resident of this city, and attached to the New England Conservatory of Music. If we mistake not, Mr. Gilmore was the first to introduce him to a Boston public at one of his popular concerts upwards of a twelvemonth ago, at which time he was announced on the bills for a solo on the French-horn. He studied music under the great composer, Mercadante. Signor Jannotta's composition was given by the select orchestra and military bands, and was received with marked favor. The introduction opens in the key of C, with a movement for full orchestra, and the second figure is a continuation of the other by the strings, who give out a

pleasing melody. A change to E flat brings forth new melody of a marked character for brass instruments, with an *arpeggio* accompaniment of strings, and at its close a modulation into A introduces the air for the strings with effective treatment. A modulation to C, the original key, introduces a march by the military band, and the whole is worked up *crescendo* to a fitting close.

Madame Parepa-Rosa, who of course was warmly welcomed, next introduced Meyerbeer's aria from "Robert the Devil," "*Robert, toi qui j'aime*," which she gave in a superb manner, with full, round tones, that echoed through the building. It was certainly Madame Parepa-Rosa's best achievement yet, during the Jubilee. Then followed the "Anvil Chorus," with all its combined effects, creating a *furor* beyond anything before; and compelling an *encore*, in which the firemen did not do so well as on former occasions. The first part of the programme was brought to a close by another original composition, an "Overture Triomphale" on the national air "Hail Columbia," and which introduced the full chorus, accompanied by the grand orchestra, military bands, organ, etc. As we remarked in Wednesday's Traveller, the freshness, beauty, musician-like treatment, and magnificent effects of this "Overture Triomphale" have given Mr. Converse's friends a decided surprise as to his abilities for the use of the most difficult forms of the art. It is a composition in D minor, and opens with a low movement for the reed instruments, graced with a quaint figure for the cellos. This merges into a spirited six-eight movement for the full orchestra, which is followed by a fugal passage, leading into an *agitato* movement, in which the brilliant figure which forms the basis of the succeeding *allegro* is introduced. Then follows the leading theme of the work, with its pure symphonic treatment, after which the first phase of the second strain of the national air; which inspires the whole work, serves as a counter theme. The blending of the vine-like *allegro* theme with the *marziale* movement is very ingenious and effective, and the interest of the listener is led on from step to step till the grand air of "Hail Columbia" rings out its noble tone in D major, the change from the minor to the major key serving greatly to heighten its own brilliancy. The chorus bore its part of the work nobly, while the chiming of the bells and the booming of the artillery gave great effectiveness to the whole. The second part was opened with the military march "Prince Frederick," well played by all the musicians; and this was followed by "The Star-Spangled Ban-

ner," sung by Madame Parepa-Rosa, with all the accompanying effects. Into the air Madame Rosa threw her whole soul, and her singing was most inspiring. The applause was most enthusiastic, and a repetition was accorded. Mr. Arbuckle now gave a trumpet solo in very telling style, an aria from Mercadante's "Il Bravo," and which was well received. Then came Flotow's overture to "Alessandra Stradella," performed by the reed and stringed bands, and the great concert was brought to a close by the singing of the "One Hundredth Psalm," in which the audience joined. From beginning to end the concert was one grand triumph, and was productive of increased fame for Mr. Gilmore.

From the Philadelphia Morning Post.

Boston, June 17, 1869.

The great National Peace Jubilee reached its culminating point of glory to-day. Not even the presence yesterday of President Grant and other distinguished guests brought together so immense an audience as congregated at the Coliseum this afternoon. Every seat in the great building was occupied. The day was the ninety-fourth anniversary of the battle of Bunker Hill, and the inhabitants of Boston and myriads gathered here from all parts of the vast republic seemed to feel the inspiration alike of the day, and of that of this great national Festival of Peace.

The streets were alive with human beings. Business was almost entirely suspended, and no one thought of anything but the anniversary and the great Peace Jubilee, which forms so grand a celebration of it. During the whole day crowds of people flocked to the Coliseum, but as the hour of three approached the crowds increased into vast multitudes, who poured along every street and avenue leading to the building. Around the Coliseum at this time there were not less than fifty thousand people, while within the spectacle presented, as the eye wandered over the immense assemblage, was truly magnificent.

The musical programme to-day was of a peculiarly attractive character, as it comprised several national airs suited to the day. The proceedings opened with the overture from "Fra Diavolo." Fifty trumpeters performed the solo part, and the effect was very fine. The choral, "Judgment Hymn," displayed the effectiveness of the powerful chorus to great advantage; but in the national air, "Hail Columbia," their efficiency was still better displayed. Madame Parepa-Rosa was again enthusiastically received. She gave first the aria, "*Robert, toi qui j'aime*," and

afterwards the national air, "The Star-Spangled Banner." The latter she sang magnificently, and was *encored* three times, the audience displaying the most unbounded enthusiasm.

"The harp that once through Tara's hall" was given very finely by the full chorus and orchestra, military band and organ, and the musical programme was concluded with the choral, "One Hundredth Psalm," in which a large part of the audience joined, producing a grand effect. The performances over, the numerous and delighted audience slowly passed out of the building, and the third day of the great National Peace Jubilee was stamped as a triumphant success.

#### THE GRAND BALL IN THE COLISEUM.

The ball at the Coliseum to-night is a very fine affair, not so much for elaborate toilets or distinguished names as for large attendance and the evident sense of enjoyment felt by those present. The whole centre of the building was appropriated to dancing, the galleries forming a vast amphitheatre occupied by thousands of spectators. The attendance at the ball was very large, but in a building of the dimensions of the Coliseum there was no crowding. Dancing began about nine o'clock to the music of an orchestra and military band of five hundred performers, under the direction of Mr. Gilmore, of Boston, and Harvey B. Dodworth, of New York. The visitors continued to arrive up to midnight, at which time the spectacle presented by the vast, brilliantly lighted hall, with its waving banners and thousands of joyous dancers and pleased spectators, was very fine and in every way worthy of the success which has attended the Peace Jubilee from the commencement.

From the New York Times.

#### COLISEUM, BOSTON, June 17.

The city has been densely crowded to-day with holiday visitors, and the audience which thronged the Coliseum in the afternoon was correspondingly increased. The most trustworthy estimate the number at not less than fifty thousand. The excitement and the enthusiasm were greater than ever, especially as the concert programme was mainly composed of popular music, and therefore more nimbly and sweetly recommended itself than before to the pleasant rustic senses. The attendance of citizens was not larger than usual. The "Anvil Chorus" and "The Star-Spangled Banner" were once more introduced, and were overpoweringly *encored*. Madame Parepa sang with her customary success, and

Mr. Gilmore, who was the only conductor on this occasion, renewed his personal triumphs of Tuesday and Wednesday. Among the instrumental pieces performed were two new compositions, — "Triumphal Overture," introducing "Hail Columbia," by C. C. Converse, and a march entitled "Peace Festival," by Jannotta. . . . . To-morrow, it is expected, will really be devoted to classical music, and the attendance will probably be smaller.

#### THE BALL IN THE COLISEUM.

The ball to-night in the Coliseum was a successful and brilliant affair. The company present was of the best, and the great building was crowded on the floor and in the balconies. The great feature of the occasion was the music. Five hundred instrumentalists, selected from the leading orchestras and bands of the country, under the direction of Mr. Gilmore, gave the music for the dancing; and between the dances a combination of four celebrated military bands, largely augmented, under the direction of Mr. Harvey B. Dodworth, performed brilliant selections.

From the New York Evening Post.

#### THE GREATEST CROWD OF THE CENTURY.

BOSTON, Thursday, June 17, 7 P. M.

The culminating day of the Jubilee has been reached, and the greatest assemblage ever gathered on any musical occasion has met and separated in perfect safety and harmony. The Coliseum to-day has contained at least fifty thousand people. No grander sight of the kind has ever been offered than the view of the interior of this prodigious building filled with its crowds of singers and listeners. It seemed that yesterday, when General Grant was present, no crowd could be greater; but to-day's multitude exceeds it. Not only were all the seats filled, but the window-sills were crowded, and under the galleries seething crowds of human beings, thirty deep at least, panted and struggled and stood up for four mortal hours trying to listen to the music of the orchestra and singers. The tickets were all disposed of early in the day, and large premiums were paid to lucky holders who wished to sell out.

Even if the Festival had been a musical failure, the mere fact that it could attract such an unprecedented audience would stamp it, in that line at least, as a success beyond parallel. Foreigners who are here confess that nothing in modern Europe ever equalled it. The Cathedral and Crystal Palace Festivals in England, the Orpheon gatherings in Paris, are but trifling to this Bos-

ton Jubilee. Possibly the crowds who filled the Coliseum at Rome may have been as great, but then who knows whether the managers of the classical arenas ever drew "full houses"?

The mere view of this great Boston audience was a thing to remember for a lifetime. The stage and its flanking balconies alone,—including the players and singers, without one solitary auditor—accommodated a greater number of persons than Steinway's and Irving Hall and the Academy of Music in New York could accommodate altogether. The platform where the orchestra was seated was larger than the entire parquet of the Academy of Music; yet the part allotted to the chorus and orchestra was but one quarter of the entire building.

Of course this is the culminating day. Being the anniversary of the battle of Bunker Hill, this is a holiday in Boston. Then the weather is simply perfection, and everybody in turn seems to have decided that this, of all others, is *the* day on which to go to the Jubilee. The stores have been closed, the military have been parading in Charlestown during the morning, and this afternoon the Coliseum has been the one great centre of attraction.

This huge building, besides being notable for its great size, is also notable for the ease with which it can be emptied. The exits are wide and numerous, and it takes but a short time for the great audience to find its way into the street. The structure is also very substantial, and has in every point successfully stood the great test to which it has been exposed.

Auber's brilliant overture which opened the day's music was given with magnificent effect. The trumpet passage, multiplied on some fifty brass instruments, rang through the house with thrilling effect, and the *tutti* parts were splendid crashes of sound.

Perhaps the most sublime choral piece of the whole festival, so far (though, it must be confessed, it did not seem to strike the audience generally), was Luther's "Judgment Hymn," sung first by the sopranos and then by full chorus with trumpet passages separating the different lines. The majestic grandeur of the stately melody was well interpreted by the united mass of voices, and grandly supported by the full orchestra and organ. The effect of this was indescribable; it forms one of the grandest recollections of the Jubilee.

Jannotta, an Italian composer, resident in Boston it is said, contributed a rather melodious, but not very striking original march.

The only original composition by an American on the programme of the Jubilee was Mr. C. C. Converse's *Triumphal Overture* (why should it be Frenchified into "*Overture Triomphale*"



on the programme, seeing that that phrase is neither good French nor good English?) on "Hail Columbia." It is an elaborate and really scientific work, descriptive in character, containing some careful orchestral writing, and closing with the melody introduced in choral form. As it is my intention to give in a future letter a careful analysis of the score, it is only necessary to record here that the overture was well received, and found especial favor among musicians. . . .

The concert concluded with two verses from "Old Hundred," in which the line, —

"Eternal are thy mercies, Lord,"

enjoyed the unusual accompaniment of a salvo of artillery. With this hymn the concert for the day closed. As soon as the audience had left, the floor of the Coliseum was cleared in preparation for the ball to take place in the evening.

From the New York Herald.

#### THE PEACE JUBILEE

BOSTON, June 17.

The excitement to-day increased to such a surprising degree that thousands were actually refused admission at the doors. Twenty-five dollars was actually offered to speculators in tickets, and orders were sent to all the ticket-offices to stop the sale of tickets for the rest of the Jubilee. The doors were closed at the commencement of the concert, and even some members of the press could not gain admittance. There was no other alternative, as over fifty thousand persons were in the building. Probably the same number of people crowded the adjoining grounds. Can any stronger proof be given of the entire success of the Jubilee? A very large proportion of the audience were ladies.

Another grand concert takes place to-morrow afternoon, and on Saturday the Jubilee will be closed by a *finale* as brilliant as any of the previous day's performances.

#### THE GRAND BALL

A grand ball was given in the Coliseum to-night. The building lights up superbly, and both inside and outside the scene was very brilliant and picturesque. Over three thousand gas-jets flung lances of light on ten thousand devotees of Terpsichore, and the watchword of the Jubilee, "Peace," shone in huge letters of fire at one end of the platform. Harvey Dodworth conducted the promenade band of one hundred performers with his

usual skill, and two hundred instruments responded to the *baton* of Gilmore in rendering the dancing programme. The exquisite waltzes of Strauss were given in an admirable manner, while hundreds of tiny (and otherwise) feet pattered on the huge floor responsive to each measure. As might be expected, the ball was democratic in character, and there was a complete freedom in regard to costume. Still, some of the ladies appeared in elegant ball toilet, and amid the throng were foreign ministers, State officials, and army and navy officers. At present writing the ball is at its height, and the scene is one of gayety and enjoyment.

From the Boston Daily Journal.

#### THE GRAND GATHERING.

Happy was the ticket-holder who came early yesterday afternoon and was comfortably settled in his or her proper place before the opening note. Unhappy indeed was the holder of tickets of seats or of admission tickets who lingered and was late. Before two o'clock the vast edifice was nearly filled, and thirty thousand people were under its roof, and still the crowd kept coming. Doorkeepers looked wilted, and jammed policemen at the door were covered with dust and their faces profusely ornamented with streams of sweat, which beautifully mixed with the sand which the wind blew about in utter recklessness. Jammed and heated, perspiring and impatient, the great crowd steadily poured into every entrance of the building. By half past two o'clock the seats were filled and the crowd began thickening along the broad aisles at the outskirts of the parquet and surrounding the balconies. Before three o'clock enterprising youngsters were sticking to the timbers of the walls of the building, where they climbed for an outlooking position. Still the crowd streamed in. Never in the history of this or any other city, under a single roof, has there been seen such a spectacle.

#### THE CROWD.

Seldom if ever has the full significance of the word "crowd" been brought out as it was in and about the Coliseum. Locomotion within was as slow as it was difficult, and had it not been for the ever-varying novelties of the occasion, a visit there during the performance would have been positively a disagreeable thing. How long it took to circumambulate the interior is somewhat in doubt, and we dare not state. It is enough to say that the corridors were crowded so that locomotion was slow, and to a man of business at all in a hurry was extremely annoying. Crowds are

proverbially good-humored, however, and the thicker they are packed the more social, it almost always seems, its individual members become. . . .

#### THE MUSICAL PERFORMANCE.

Mr. Gilmore termed his third day's programme "popular and patriotic," and with a good show of reason. The "popular" character of the entertainment was abundantly demonstrated by the immense attendance, and the "patriotic" element was sufficiently strong to render the lightning artillery exceedingly busy, and to keep the vast crowd in a continual *furor* of pleasurable excitement. There were several marked and distinct features in the performances which seemed to call forth unlimited enthusiasm and applause. First and foremost, of course, was the grandeur and sublimity of all the musical appointments, — choral and instrumental. Then came the splendid Festival music of Mr. Converse and Signor Jannotta; and the others were the magnificent singing of Madame Parepa-Rosa, which almost threw into the shade her previous efforts, as glorious as they were, the emphatic manner in which our national airs were given, and finally, though by no means least, the "Anvil Chorus." Our readers know well enough how Mr. Gilmore's announcement of the "Anvil Chorus" was received when the prospectus of the great Festival was first published. The rigid adherents to the classical in musical art held up their hands in perfect horror at the prospect of being asked to listen to the beating of one hundred anvils, and all manner of fun was poked at the whole affair. When the sale of tickets was opened it was very soon made apparent that at least two thirds of the buyers desired to hear the novel performance Mr. Gilmore promised. The piece was originally announced for the third day only, but in response to numerous requests from persons unable to obtain good places for that occasion it was inserted in the first day's programme also. Its second performance at Wednesday's concert was in compliment to the distinguished visitor of the day, President Grant. On each occasion it was received with every possible demonstration of approbation, even those who had looked askance at the thing in advance being compelled to admit that it was one of the most thoroughly effective things given. That the enthusiasm was yesterday as great as before over this piece we have already recorded.

Mr. Gilmore conducted through the whole of yesterday afternoon, and with masterly skill. It requires the nerve and the

decision of a general to handle such a great force as the conductor at the Coliseum has before him, and Gilmore has just those qualities. He is exceedingly graceful in his movements, and he seems to communicate a magnetic influence to all under him. Perfect control of such an immense body of performers is not always to be had, but in every instance yet noticed where there was a wavering or an unsteadiness in any direction, his *baton* has soon brought about a restoration of order and precision. Both musicians and chorus singers are very enthusiastic in their praises of Mr. Gilmore as a conductor.

The first piece, the overture to Auber's "Fra Diavolo," was splendidly played by the full orchestra of upward of one thousand, and a novel and very pleasing effect was produced by placing fifty trumpets, or cornets, on the solo trumpet part, the matchless Arbuckle being at the head of the list. As there was not the full number of trumpeters in the select orchestra, the B *b* cornets of the military bands were brought down a half-tone by the insertion of the *a* crook or set-piece, and the E *b* cornets were reduced to the proper pitch by a similar process. The trumpet-call came out bold and strong, in good keeping with the grand proportions of the other instruments, and kept remarkably well together. . . .

Luther's grand old choral, the "Judgment Hymn," or "Monmouth," as it is also known, — "Great God, what do I see and hear!" — was given by the full chorus with full orchestral and organ accompaniment, and here Mr. Gilmore again brought out some excellent trumpet effects. At the end of the opening line, when the full chorus takes up the air which has first been sung by the sopranos, and a second time by the sopranos and tenors, a swell of the trumpet is introduced, and this occurs at intervals during the remainder of the choral. By a gradual increase of the number of trumpets at each recurring blast, and a corresponding diminution until the sounds seemed to die away in the distance, the effect was very much heightened. The number of trumpets introduced, however, was considerably less than in the overture. The chorus did its part nobly, and the organ, as usual, was heard to fine advantage. In all the grand choruses the organ is a most magnificent feature, and both the instrument itself and its skilful manipulator, Dr. John H. Willcox, deserve great praise.

The third selection was the "Peace Festival March," written by Signor Jannotta for the Jubilee. This was the first original composition yet produced by Mr. Gilmore, and it naturally attracted great attention. It was performed by the grand orches-

tra and military band combined, and was a magnificent success. The instrumentation throughout the work is very rich and elaborate, and all its nice points were evidently brought out with the grandest possible effect. . . . The piece was received with great favor by the audience, and the applause was very flattering at the close. The composer, Signor Alfredo Jannotta, has resided in Boston, and has been connected with the New England Conservatory of Music as a teacher, but not long since removed to Cincinnati for the purpose of establishing an institution for musical instruction in that city. He studied music under Mercadante, and has already made himself quite widely known as a composer.

Madame Parepa-Rosa achieved a complete triumph in the aria from "Robert le Diable," — "*Robert, toi qui j'aime.*" Whether it was because of any better effect produced with a crowded house, or on account of any increased effort of voice, we cannot say, but certain it is that this distinguished artiste has not been heard to better advantage in the Coliseum, and this is saying much, as those who were present in attendance at Tuesday's or Wednesday's concerts can bear witness. Her pure, full tones rang through the vast building with the finest effect.

The appearance of the firemen on the stage was the signal for applause. The "Anvil Chorus" was given in the most striking style, and the "big licks" were put in by Mr. Mullaly on the guns in perfect time. The fire-alarm bells were also chimed, as on previous occasions. On the *encore*, which was inevitable, the firemen failed to do quite so well as when the chorus was given the first time, but the performance went off to the satisfaction of the audience, and that was enough.

The next piece was the "Overture Triomphale," on the American National Air, "Hail Columbia," composed for the Festival by Mr. C. C. Converse. This is the only strictly American composition honored with a Jubilee performance. Its composer is a native of Massachusetts, although at present a resident of Brooklyn, New York. He has spent several years in the study of music abroad. After pursuing the usual course of study at the Leipzig Conservatorium he enjoyed the private guidance of Richter in the higher forms of composition, and also the friendship and counsel of Spohr, who said of him more than ten years ago that he would take rank with the leading German composers. Liszt has also spoken in high terms of Mr. Converse's orchestral compositions. . . . In the closing strains of the overture Mr. Converse employs all the resources of the orchestra, and brings out in clear

and vivid contrast the leading themes with which he began the work. The chorus rendered the national air with very grand effect, and the accompaniment of artillery was added to the magnificent orchestra. The bells were also chimed, but they could only serve to tell those without the building that something extraordinarily fine was going on inside. The applause at the close was very great, and Mr. Converse's work certainly produced a splendid impression. It is a production of the most decided merit and will greatly advance the claims of native art. . . .

#### THE MANAGEMENT OF THE CHORUS.

The auditor who sits in the Coliseum and listens with delight to the glorious performances by the mammoth chorus, and sees with what readiness and precision the vast concourse of singers respond to the movements of the conductor's *baton*, cannot fail to be impressed with the remarkable degree of order and discipline everywhere shown. The excellent arrangements for the control and management of the chorus are attributable to the forethought and good judgment of Mr. E. Tourjée, the energetic Superintendent of the choral forces, who has been unremitting in his efforts in this direction. Mr. Tourjée has also done everything in his power to secure the comfort and convenience of singers. Where there is so large an assemblage it is possible and extremely probable that individuals have been overlooked, but the general arrangements are seemingly of the most complete character.

To facilitate communications between the conductor and the different divisions of the chorus, and also between the conductor and the organist, there are speaking-tubes, with prompters at either end. The five tubes rise up in front of the conductor. The one furthest at his right hand communicates with the Alto department, the next one with the Basses, the middle one with the organ, the fourth one with the Tenors, and the fifth, the farthest at the left, with the Sopranos. The prompter, who sits in front of the conductor and at his desire transmits any order through the tubes to the chorus or the organist, is Mr. David H. Elliot of Chicago. In a convenient position to receive the order at the other ends of the tubes are the following gentlemen: In the Soprano department, E. C. Daniell; in the Alto department, George W. Palmer; in the Tenor department, George Fisher; in the Bass department, John Sawyer; at the organ, L. F. Snow. All the above gentlemen are connected with the Handel and Haydn Society of this city, except Mr. Snow, who is the Secretary of the New England Conservatory of Music. Every choral

society, upward of one hundred in number, has its own head-marshal and four assistant or sub-marshals, one for each part, and these spread the intelligence desired to be transmitted among their respective charges. Thus the conductor's order for a repetition of any piece, in response to an *encore*, is made known almost instantaneously, and the entire ten thousand and five hundred singers are put in immediate readiness for duty. There are also in this part of the house twenty-four policemen and the same number of ushers.

The office of the Superintendent of the Chorus is just at the right of chorus entrance No. 5, which is on the east side of the Coliseum, the farthest south. At this place there is a constant stream of applicants for all sorts of favors and upon all varieties of errands, but the same system and order prevails here as elsewhere, and everything goes on like clock-work. In fact, the entire arrangement of the chorus management is seemingly as perfect as possible.

From the New York Sun.

Boston, June 17.

The great Jubilee reached its climax of interest to-day. It was the anniversary of the battle of Bunker Hill, — a day held in the utmost veneration by all those who live under the shadow of that illustrious mound. The closing of the stores let out all the storekeepers and their customers into the street, and, having nothing else to do, they all betook themselves to the Coliseum. Such a crowd never was seen in Boston. It was almost impossible to get near the building on either of its immense sides, and when once in, there are no words to describe the throng. . . .

#### THE CULMINATING OUTBURST.

The programme comprised mainly patriotic and popular selections. Parepa-Rosa sang an aria from "Robert," receiving an *encore*. The "Anvil Chorus" was given and the original "Triumphal Overture" on American national airs, introducing "Hail Columbia," composed by Converse, of Brooklyn, was performed, the latter receiving most enthusiastic plaudits. The grand military march, performed by one thousand instruments, was finely given. "The Star-Spangled Banner," sung by Parepa with a full chorus, was repeated in response to enthusiastic *encores*. M. Arbuckle's solo on the trumpet was applauded, as were the other pieces. The performance closed with singing "Old Hundred" by the whole chorus, accompanied by all the instruments and the artillery, the audience joining.

It is estimated that fifty thousand people were in close proximity outside the building unable to gain admittance.

The ball to-night was a successful and brilliant event.

From the Boston Post.

#### THE FESTIVAL.

The universal satisfaction felt with the grand musical effects of the Festival is so profound that it is equivalent to a general surprise. The second day of the Jubilee fully confirmed the judgments on the first, and established the whole as a prodigy of musical success. Criticism becomes dumb before the uplifted voices of more than ten thousand singers and a thousand instrumentalists. The thought of analysis is swept away by the indescribable enjoyment of the stupendous effect. Such tumults as toss the heart, as the great waves of the choruses surge and sweep through the vast space of the edifice, few persons ever live to experience. The popular verdict, as well as that of the foremost musical judgments, is that the Jubilee surpasses even the highest expectations which were raised. With every performance the enthusiasm of the multitude gathers intensity and force, and breaks forth in such vigorous, jubilant expressions as it is impossible to repress. We may write of the voices of the ocean waves, of the breaking up of the great deeps of sound, of the outpouring of the floods of music from the opened windows of heaven, but it is a faltering, lisping speech that presumes to confine these unutterable effects within the limits of description.

It would be impossible to suggest a more perfect day than yesterday, the immortal Seventeenth. The people and the occasion came together. If the visit of the President to the Coliseum lent a larger interest to the exercises, the anniversary which the people joined in celebrating yesterday made a culmination not before reached. With each day the inspiration of the event grows still more powerful. The idea that it is for the consecration of Peace has taken full possession of the popular mind. The joy is universal, and it is deep and serious. It is remarkable to note the visible effect of these grand Festival exercises upon the hearts of the listening multitudes. No sermons ever preached like these human voices in their strong concert. No lessons were ever taught with the impressiveness for which these subduing harmonies are responsible. The city was crowded again yesterday, as the day before, and the scene was one of universal happiness. The perfect carrying out of a programme, which bore in



every part such a burden of responsibilities, is a triumph in which the best minds and energies should be proud to have borne a part. Never was plan so faithfully followed by execution. A week like the present is without a parallel in the history of any city. To-day the people are welcomed to a varied continuance of the great feast.

Boston sunk all local feelings in the production of the Musical Festival, and sent her invitations to the whole country to come and join in the grand Jubilee. At such a time, all for so inspiring a cause, there ought to have been no doubts manifested or criticism volunteered. The purpose itself should have silenced anything of the kind. And though a few journals in other cities have seen fit to steadily disparage this noble scheme up to the very hour of its triumphant success, it is worthy of remark that their influence on the popular mind has been actually less than nothing in this matter, and the great triumph stands forth for universal admiration. This has been the People's Festival. There has been no political feeling introduced into it. All local sentiments have been banished. It is a grand reunion of the hearts of all sections, and will always be remembered as the homage of a whole people, embracing all sentiments and opinions, paid to the supremacy of Peace.

From the New York Tribune.

#### THE PEACE JUBILEE.

Boston, June 17.

The third day of the Jubilee has eclipsed the previous two, and the craziness of Boston has infected all New England. . . . The box-office at the Coliseum was closed at an early hour, and at three and a half o'clock the builder caused the doors to be closed, as the edifice could not safely hold any more. Many hundreds who had bought tickets were thus excluded. The audience probably numbered thirty-five thousand, and about forty thousand remained near the entrances, blocking up the streets and occupying the steps of all the houses for one or two squares. The musical performances increase in merit every day. To-day we had two excellent chorals, several overtures, and two new pieces by American composers. The first was a "Peace Festival March," by Jannotta, a Boston composer, and was fairly received. The second a "Triumphal Overture," introducing "Hail Columbia," was by C. C. Converse, a Brooklyn lawyer, formerly of Boston. It is an effective and well-written composition, though strongly suggestive of some of the best passages of Wagner. Madame

Parepa-Rosa created an extraordinary impression by her singing of "The Star-Spangled Banner," in which her voice rang like a trumpet above the noise of a thousand instruments, ten thousand voices, the roaring organ, the big drum, and twelve pieces of artillery. The evening wound up with a ball in the Coliseum building, the seats being removed from the floor for the occasion. . . . .

From the Cincinnati Daily Gazette.

#### THE PEACE JUBILEE.

The 17th of June has been for almost a hundred years a day of jubilee and celebration in Boston, men's memories running back to 1775, when at Breed's Hill, within sight of this fair city, the first great battle of the Revolution was fought. But such a Jubilee, such a celebration as this of to-day, no man has ever known. Hereafter this day of this blessed year of grace will be connected inseparably with the great event which it celebrates, and will share with that in the memories of men. Years before, we have had bonfires and illuminations, we have had music which we thought grand music, we have had addresses and have gazed upward at night to watch the fiery tracks of whizzing rockets and bursting shells. But the magnificent celebration to-day surpasses and overshadows all that we had hitherto dreamed of or conceived. Such throngs, such packed crowds, as fill our streets and public places to-day I can neither describe nor properly characterize. They are simply immense. Even the Common appears one great, vast, dense mass of human beings, and as for the streets that approach the Coliseum, why, they are filled so full that advance or retreat is equally wellnigh impossible. From the Coliseum itself, so great is the crowd, thousands of people are turned away, and hundreds of season ticket-holders—men who paid their hundreds of dollars for seats—find it utterly impossible to approach the building. As an old man—and he was a clergyman too, I believe—said to-day, "Hereafter, when men want to talk about throngs, they will speak not of the multitude of the sands on the sea-shore, but the multitudes that were present at Boston on the 17th of June." . . . .

At the grand military and civic ball to-night there were ten thousand persons present, representing the *élite*, not only of Boston and Massachusetts, but of every section of the land. The conventional dress-suit and brilliant army and navy uniforms were mingled with some of the richest and most elegant feminine toilets ever displayed on a similar occasion.

From the Philadelphia Press.

**BOSTON AND THE JUBILEE**

Boston, June 17, 1869.

I remember a speech of the pompous James M. Mason, of Virginia, some years ago, in which, after a visit to Boston, he expressed his surprise at the intelligence and enterprise of the people of New England; and the speech of Jefferson Davis at Portland, Maine, while he was Secretary of War under President Pierce, was a still stronger tribute to them. You ought to be here during the present week to see how these reluctant praises have been justified by succeeding years. . . .

The scene yesterday was the grandest I ever beheld. Fifty thousand people under one roof, safe and silent, as the wondrous waves of sound rolled in and over them, was a sight never before witnessed, perhaps, in any country. Of the effect of the music, and of the music itself, there is but one opinion, that of delight. There were a few imperfections to the critical ear, but none to the masses, who gave their verdict by every possible manifestation, and not unfrequently by tears. . . .

President Grant was welcomed yesterday to the Coliseum, and heard most of the music. No monarch ever had a grander reception. The immense auditory "rose at him," and he, who had stood unappalled in the dread din of war, when the fierce enginery of battle hid the sun and made the firm earth shudder and quake, seemed overwhelmed. It was a sincere greeting. New England spoke from a grateful soul. The conqueror had filled the measure of her exacting Republicanism; and now two emotions contended for the mastery, — thanksgiving for his resplendent victories in the field, and joy over his still more transcendent fidelity in the Presidency. Let it not be forgotten that, while no politics interposed to mar the Jubilee, the tone of everything was radically patriotic; and from the fine inception speech of Hon. A. H. Rice to the electric shouts that greeted every national strain, it was the voice of Republican New England that spoke abundant gratitude to the man who had won the right to say to faction and rebellion, and to an anxious people, "Let us have Peace!"

Other welcomes have been given in Boston to popular favorites, Jackson, Clay, Webster, and, in earlier days, Washington and Lafayette; but none like this, and none for a juster purpose or on a more magnificent scale. And as Grant passed round the aisles, with Admiral Farragut at his side, I recalled all that he had dared and done, — his patience, his perseverance, his almost

inspired foresight, his scheme that sent Sherman to the sea, his audacity that captured Vicksburg, that planned the campaign of the Wilderness, that hemmed in the foe at Richmond till that Babylon fell amid fire and ashes, his magnanimity to Lee, his modesty after full triumph, his equanimity under Andrew Johnson's threats and temptations, his deportment in the Department of War, and his steady refusal to advertise for votes in the campaign that made him President.

And I felt that he had fairly won all these honors, and that when he had supplemented the work of war by the nobler rule of Republican administration in peace all the clamor of personal disappointment, and all the calumnies of baffled Democratic expectation, were lost, like the notes of weak discord in the overpowering ocean of harmony in the Coliseum itself. . . .

One practical thought pervaded and closed the experience of four short days in New England: —

What would the Southern States of this Union be to-day if, with all their affluence of soil and climate, they had been guided by men full of the energy and conscience of the New England Puritans?

And then I asked, —

What can they not be if they nobly follow the example and accept the doctrines of these brave pioneers of liberty? J. W. F.

From the Chicago Tribune.

In 1836 Mendelssohn, the great master, led five hundred and thirty-six performers, and ten years later he led his own "Elijah" with a chorus of seven hundred before him. In 1862 a chorus of four thousand voices sang together at the Crystal Palace in London; and last year Costa led four thousand five hundred in the same building. It was considered a great event, — an episode in the history of music. Julien, that eccentric little conductor, conceived the idea of increasing upon this number; but the very magnitude of his operations turned his brain, and he died in a madhouse, — his disordered mind, even in his dying moments, being occupied with an imaginary orchestra. It has been left for Mr. Gilmore to eclipse them all. What was some time a problem is now a fixed fact; and the annals of music can show no grander triumph than that which this daring, hard-working man has achieved this day. When Mr. Gilmore's *baton* closed the final chord of the massive Martin Luther choral, he had done something which was worth living for. He had a right to be proud of his work.

## FOURTH DAY OF THE NATIONAL PEACE JUBILEE,

FRIDAY, JUNE 19, 1869.

The programme of the fourth day was confined entirely to compositions and selections of a high order; consequently the music was more attractive to those of refined musical tastes than that of the popular programmes of the preceding days.

The Coliseum was again filled with people, and the sublime strains of the mighty masters were rendered as never before, — at least by such a host of musicians, — and to the general satisfaction of all present.

It was considered necessary, in a *musical* point of view, to save one day from “desecration,” — to permit nothing to be performed but what is admitted and accepted by the musical world as purely legitimate, — as good music in the highest artistic sense; and although Mr. Gilmore was importuned by many interested parties to introduce into the programme some of the “stunning” features, yet good taste forbade it, and upon no condition whatever would he allow anvils, bells, or cannon as accessories in the musical exercises of this day.

The lovers of pure art appreciated the setting apart of one day especially to them; still they must admit that at least two thirds of the audience were in a restless fever for something more sensational. Proof of this was given by the boisterous cheering and waving of handkerchiefs which greeted the speech of one of the audience, who stood up in the middle of the auditorium during the concert and in a stentorian voice exclaimed, “We from the rural districts demand the Anvil Chorus!” This demand excited the utmost enthusiasm all over the house; it seemed to represent the wish of the majority; and before quiet could be restored it was necessary for the Hon. A. H. Rice to

mount the conductor's stand and announce that it would be impossible to comply with the request, inasmuch as neither the artillery nor firemen were at hand,—information that gave great satisfaction to the few hundred or few thousand who could appreciate pure music, and had no sympathy whatever with the popular features of the Jubilee, that pleased, and it may be said attracted, the multitude.

The following are some of the comments of the press upon the performances of the fourth day:—

From the Boston Daily Journal.

#### THE PEACE JUBILEE.

Our streets were crowded yesterday with visitors from abroad to attend the Jubilee, though there was not the great rush there was Wednesday and Thursday.

During the forenoon the Committee of Reception of the City Government gave some of their guests rides through the suburbs of the city. The country never looked more charming than it does now, and our visitors can but enjoy it richly.

#### AT THE COLISEUM.

During the whole forenoon there were thousands at and around the Coliseum, looking at the building and purchasing tickets. The doors were opened at the usual hour, and the crowd began to pour into the building very rapidly. The numbers were not quite as large as on Thursday, but still there were at least forty thousand human beings present when the first note of the programme was sounded. Happily the necessity did not come for the closing of the doors, and the unpleasant feeling which was created on that day did not appear. Every seat in the great building was occupied, and the aisles around the parquet and balconies were filled so that locomotion was difficult, but still not nearly as unpleasant as Thursday. The audience was without doubt the finest in character which has assembled during the week.

Hardly anything new can be said of the appearances of the great audience, except that each day presents a new beauty and grandeur. The colors of dress, as varied as those of the rainbow, seemed brighter yesterday, and made the spectacle, if anything, a more beautiful one than heretofore. The day was an un-

usually bright and clear one, and the interior probably presented as fine an appearance as it ever will by daylight. The heat was in many parts of the auditorium quite oppressive and the waving of fans was incessant.

#### THE MUSICAL PERFORMANCE.

Musically as well as financially the fourth day's performance was a glorious success. The programme was devoted entirely to oratorio selections, save a little sprinkling of instrumental music, — enough to display in some degree the magnificent character of the great orchestra. With the exception of the opening piece, Weber's "Jubel" overture, which was conducted by Mr. Eichberg, the whole entertainment was under the direction of Mr. Zerrahn. Mr. Gilmore quite modestly kept in the background.

The overture was very fairly played as a whole, although it was less effectively done than the portions of Beethoven's Fifth Symphony, given later in the afternoon.

The first choral performance was of Mendelssohn's "To God on high," from "St. Paul." This was grandly rendered, the fine tones of the great organ, again played by Dr. John H. Willcox, aiding largely in the general effect. This organ is certainly one of the wonders of the Jubilee, and it has added immensely to the musical success of all the grand choruses. We regret that the public in attendance at the Festival are not to have an opportunity of judging of its solo powers.

The whole of the Fifth Symphony of Beethoven in C was down upon the programme, but it was deemed not advisable to give the entire work. The nicer portions of a composition of this kind are sure to be lost in the Coliseum, or more especially, we should say, when such a large crowd is present as was the case yesterday, for the continual shuffling of thousands of restless feet spoils the effect for those who chance to sit near the promenades. To those who secured available points for hearing, however, the omission of a single movement of Beethoven's sublime work — much more the loss of two movements — was a deprivation very much regretted. The parts given were the *Andante* and *Finale*, and the former, in particular, was played in a manner commanding great admiration.

It was reserved for Miss Adelaide Phillipps to make one of the most marked successes of the afternoon. The selection sang by her at Wednesday's concert was much less calculated to display her magnificent powers to advantage than that of yesterday, —

Handel's "*Lascia chio pianga*," — and we are happy to record that her triumph in the latter was complete. Her full, broad, noble voice, and the grace and feeling she imparted to the music, awakened a positive *furor*. Chorus and audience applauded vociferously, and when she came to sing the air again, as she was compelled to do in compliance with a most persistent demand, she very handsomely acknowledged the compliment bestowed upon her from the former quarter by addressing some of her efforts in that direction.

The fine chorus from "The Creation," by Haydn, "Achieved is the glorious work," was splendidly sung, but the greatest success of the day was the magnificent rendering of "Thanks be to God," from "Elijah," which is one of Mendelssohn's grandest inspirations. This piece, although exceedingly difficult on account of its intricate character, was given in a manner that is not often equalled by small choruses, although the time was taken a trifle slower than is generally done, — a course that was certainly advisable with a choral force covering an acre and a half of ground. During this performance Mr. Zerrahn conducted from the rear part of the orchestra, near the chorus seats, Mr. William Schultze directing the musicians meanwhile from the front. This chorus was received with hearty applause.

The chorus from Mendelssohn's "St. Paul," "Sleepers, wake, a voice is calling," was well sung, and the "Prayer" from "Moses in Egypt," by Rossini, was rendered with surpassingly grand effect, the corps of leading soloists to the number of fifty-one (the force having been increased since Wednesday by the addition of Mr. William M. Macdonald to the tenors, and Mr. Gustavus F. Hall to the basses) assisting.

The "Inflammatus," from Rossini's "Stabat Mater," was next given. This piece was performed on the opening day, the solo part being sung by Madame Parepa-Rosa, with very fine results. Its success on this occasion was full as great, although it was presented in slightly different style, the solo passages being sustained by the thirteen following eminent soprano vocalists: Mrs. H. M. Smith, Mrs. Sophia Mozart, Miss L. M. Gates, Miss Annie M. Granger, Miss A. L. Whitten, Miss Graziella Ridgway, Mrs. D. C. Hall, Miss S. W. Barton, Mrs. J. W. Weston, Miss Nellie Fiske, Miss Lizzie M. Allen, Miss Hattie M. Safford, Miss Emma A. Hamlin.

Both the above artists and the chorus fulfilled their respective duties with the greatest credit, and there was a repetition in response to a very enthusiastic *encore*. It was a treat, indeed, to



hear such a brilliant vocal combination in conjunction with such a noble chorus, and the grand proportions of the latter found corresponding greatness in the splendid efforts of the former.

The "Gloria," from Mozart's "Twelfth Mass," which formed a very charming feature of the programme on the opening day, was finely sung, and the concluding selection for the day was the sublime "Hallelujah Chorus," from Handel's "Messiah." This was given with telling effect, although there was not perfection throughout. Nevertheless, it was a most impressive rendering of this noble work, — such an one, probably, as has never been equalled. During its performance the entire audience remained standing.

Just before the closing piece there were loud cries from all parts of the house for the "Anvil Chorus," which had on each of the previous days formed such a great feature. The demand became very general, and the Hon. Alexander H. Rice was compelled to announce from the stage that it was impossible to give the piece at this concert, as no arrangements to that end had been made. Loud demands for "The Star-Spangled Banner" were now made, and Mr. Rice was forced to make a similar announcement in regard to that piece. Mr. Gilmore, who chanced to be in the rear part of the orchestra, was recognized by some of the chorus and enthusiastically cheered.

#### THE SUPERINTENDENT OF THE CHORUS.

A gentleman who has contributed very greatly to the success of the Musical Festival, and who has ably seconded Mr. Gilmore in all his grand efforts, is Mr. E. Tourjée, the Superintendent of the Chorus. Although not prominently before the public, or even the chorus, who desire so much to see the man who has done such wonders in organizing this great vocal army, the results of his labors are seen, heard, and appreciated by every one. Mr. Gilmore, with characteristic generosity, urged Mr. Tourjée to share the honors of the hour with him by conducting at least a portion of the programme, but Mr. Tourjée modestly declined the honor, — a circumstance that is excessively regretted, more especially by the choristers.

From the Chicago Tribune.

It is amusing to see with what jealous eyes the New York papers look upon the great Musical Festival in Boston. Not content with the commercial supremacy of their great seaport, the New York press is unwilling to concede that there can be excel-

lence of any sort off of the Island of Manhattan: Yet there is, nevertheless, no doubt upon the subject anywhere where the characters of the people of the two cities are known, and no doubt even among cultivated New-Yorkers themselves, that in musical taste and knowledge, as well as in some other things, Boston is as much in advance of New York as New York is ahead of Boston in the shipping business, the trade in groceries, and other material interests. The Peace Jubilee is unquestionably a magnificent affair, the most remarkable of the sort, perhaps, that was ever undertaken anywhere, and far exceeding the musical Festivals which, from time to time, within the last few years, have been held in London and Manchester. It is just as unquestionable that nowhere else in this country than Boston could such a Jubilee have been carried out successfully on so magnificent a scale, and that, had New York undertaken it, she certainly would have made a lamentable and ridiculous failure of it. It is to the credit of the whole country that there is musical culture enough in Boston to carry out successfully so grand an idea, and it is not at all to the credit of the New York press that they cannot appreciate it, and attempt to turn it into ridicule.

From the Boston Daily Evening Transcript.

#### PRESENCE OF GEORGE PEABODY.

During an intermission in the programme His Honor Mayor Shurtleff arose in the centre of the parquet, and after the applause which greeted him had subsided, addressed the audience as follows:—

LADIES AND GENTLEMEN,—I have the pleasure of announcing to you the presence of Mr. George Peabody, who honors the Peace Festival this afternoon. You will not only recognize him as your most esteemed friend, but also as the friend of the whole world.

Mr. Peabody then arose and got upon a chair, and was greeted with a perfect storm of applause. When it had subsided so that his voice could be heard, he responded as follows:—

MY FRIENDS,—Your Mayor has indeed well said that I am your friend, and has kindly announced me as the friend of the whole world. However true this assertion may be,—and I think he has praised me too highly,—I assure you, whatever may be said in regard to my friendship for mankind, my love for the Old World can never exceed that which I have for the New.

Mr. Peabody then resumed his seat, amid deafening applause, and was the centre of observation throughout the performance. He was delighted with the grand music, with the greatness of the spectacle and of the enterprise itself.

From the New York World.

Boston, June 18.

The Peace Jubilee is now virtually over. The fourth concert, to-day, was given with a smoothness that proved that even massed orchestras improve steadily with practice. It was with this view that two movements of Beethoven's Fifth Symphony were reserved for the last concert. Had the work been given the first day, amid the tumultuous excitement of the novel experiment, we can readily see what would have been the result. It was performed with much better attention to all its nice requirement of rhythm and shading than was the first Schubert Symphony in C at the second concert. Two movements only were given, and wisely enough. I cannot conceive of that multitude enduring the whole work with patience. . . .

Some indication of the taste and temper of the assemblage may be formed when it is stated that a loud outcry was raised for the "Anvil Chorus" in the middle of this classical programme, and nothing short of the most emphatic assurance of Mr. Rice that it was impossible to gratify their musical taste, owing to the absence of the firemen — (how strange that sounds, does n't it?) — could appease them. On the whole, however, I am free to confess that this has been the best concert of the series, and with all its musical deficiencies, most of which are inherent in the very scheme, it has given general satisfaction not alone to Bostonians, but to critics from abroad.

#### THE CHILDREN.

The most pleasing feature of this day's work to me has been the rehearsal of the ten (or twenty, I forget which) thousand school children who had been assembled to rehearse for the concert to-morrow. The spectacle of so many bright faces and innocent, piled up like a bank of sunset clouds, or looking like a tremendous cascade of juvenility, was in itself soul-stirring; and when their shrill, sweet voices, like so many silver bells, swept through the long echoing space, I wondered in my unsophisticated soul what anvil chorus or roar of cannon could be half so effective. It may turn out, and I trust it will, that this finishing trumpeting of babydom will cap the climax of the week's wonders with a purer and softer triumph than has yet been thought of.

#### ACKNOWLEDGMENTS.

Before leaving Boston and its music, it is fitting that I should add to the very general expression of obligation my small tribute to the gentlemen who so bountifully contributed to the comfort

and professional requirements of the press. Nothing was ever planned on a more liberal and systematic scale than the accommodations for the reporters and critics, and certainly nothing more could have been done to facilitate the expression of free and unbiased opinions of the great task which Boston so successfully and pleasantly consummated.

A. C. W.

The close of the concert of the Fourth Day brought to an end the duties of the "immortal ten thousand," and it may truly be said, they bade farewell to the scene of their triumphs with moistened eyes; their hearts touched and stirred as human hearts never were before; and all by the magic of their own heavenly music.

Previous to their breaking up, the following congratulatory circular was placed in their hands:—

#### NATIONAL PEACE JUBILEE.

Boston, June 18, 1869.

The Superintendent of Chorus, in congratulating the ladies and gentlemen of the Chorus upon the glorious musical success just achieved, desires to express to them his high gratification at the cordial sympathy and support he has experienced from them since our great project was first broached, and to thank them in the name of the association and of the general public, not only for the power and effectiveness with which the music has been rendered by them, but for the good order, and perfect harmony which, in a season of so great excitement, has prevailed. Through your appreciative endeavors, the musical pulse of a whole nation has been quickened as never before. The vast numbers assembled, their unrestrained enthusiasm, attest the interest awakened. You have demonstrated beyond cavil the entire practicability of producing, with a massiveness and grandeur approaching perfection, the works of the great masters, by a body of *over eleven thousand performers*. The cultivation of musical taste, the developed love for the noble and beautiful in art, — the precious fruits of our enterprise, — will not be suffered to decay. They must exert a powerful and abiding influence, and though to-day we separate, let it be with bright anticipations of celebrating; under equally happy auspices, future National Jubilees, and ultimately to joining in celestial harmonies with the countless numbers who shall PRAISE GOD FOR EVER AND EVER.

E. TOURJÉE,

*Superintendent of Chorus.*

## FIFTH AND LAST DAY OF THE PEACE JUBILEE,

SATURDAY, JUNE 19, 1871.

The most beautiful scene presented during the week was the charming chorus of children. This the last day of the Jubilee was especially theirs, and in many respects it was the most interesting,—such an array of the fresh young life of Boston presenting one of the loveliest pictures it is possible to imagine. It was a fitting complement to the series of grand entertainments that have isolated the third week of June, 1869, from all the Junes of all the centuries. There can be no perfect presentation of the episodes of human life without children; if not in all our houses, they are in all our hearts, and we might as well leave flowers out of the landscape as children out of a national festival,—a festival that was to touch the tenderest chords of feeling, and bring out more effectually than ever had been attempted before the sentiment of heart and home. Love of country is akin to love of God, and where there are happy homes that love is strongest. No people feel it so deeply or sensitively as those who have an interest in the soil on which they were reared, who possess for themselves and preserve for their children after them the “cot where they were born,” and in fighting to uphold the government that protects them in their right, feel that they are defending their own paternal acres.

Occupying the seats of the adult chorus, and blooming like parterres of roses, the children were indeed the flower of Boston youth. In the soft outline of their features, in the natural ease and grace of their manner, in the exuberance of their spirits, dressed in various colors and fluttering with the excitement of the occasion, no words can paint the joyous scene. It was soul-lifting, heart-inspiring, a sight for a lifetime.

After all the labors of the week, after all his anxiety

and watchfulness, it filled the heart of the projector with ineffable happiness to see his conception crowned with such a garland of beauty. His soul was full of thankfulness to all who had assisted in any way towards the accomplishment of the great result, but to these pure-souled, free-hearted, home-freighted little ones, who in the simplicity and naturalness of childhood poured out the sweet music of their souls as the birds warble their woodland notes,—to these angels of the fireside he felt he owed a tribute of praise and gratitude for completely filling up and rounding out the true spirit of the Peace Festival.

The members of the School Board Music Committee, as well as Mr. John D. Philbrick, Superintendent of the Public Schools, and many other gentlemen interested, gave paternal attention to the thousands of dear ones under their charge during the exercises, and in every way helped to make it a day of happiness.

The audience on this day was largely made up of relatives and friends of the children, and it was delightful to notice the manifestations of sympathy between the performers and listeners,—the happy smiles of recognition that flashed their electric intelligence from eye to eye betokening the entire satisfaction that filled the hearts of all. It was more like a private than a public exhibition, and had all the freedom of a great family party.

Just think of it! an acre of blooming children, looking like a choir of angels,—“the bright seraphim in burning row,”—their eyes beaming with heavenly light, their pure souls aglow with exultation. It was a splendid sight, tier above tier of children gazing down upon the hundreds of musicians, and looking out over the vast sea of heads, where fathers and mothers, sisters and brothers, were each and all trying to search out their own dear little ones in the shining throng, mingling tears of love with smiles of hope and joy.

The general management of the chorus of children was, as has been stated, under the supervision of the members of the Music Committee of the School Board, composed of the following gentlemen:—

Dr. J. Barter Upham, Chairman.

|                     |                          |                       |
|---------------------|--------------------------|-----------------------|
| Dr. John P. Ordway, | Mr. F. H. Underwood,     | Rev. W. H. Cudworth,  |
| Mr. George Morrill, | Mr. Robert C. Waterston, | Mr. Charles L. Flint. |

The following masters were appointed by Mr. Philbrick to act as marshals of divisions, etc.:—

|                    |                       |                           |
|--------------------|-----------------------|---------------------------|
| Mr. G. R. Marble,  | Mr. C. Goodwin Clark, | Mr. James F. Blackington, |
| Mr. R. C. Metcalf, | Mr. L. Dunton,        | Mr. L. M. Chase.          |

The musical part of the exercises were under the direction of Mr. Julius Eichberg, head teacher of music in the public schools; the organist of the day was Mr. J. B. Sharland, musical instructor in the Grammar Schools. Mr. Lewis B. Monroe conducted the physical and vocal exercises, which for their marvellous precision was one of the finest features of the exhibition, and proved to what an extent drill can be carried in rendering almost automatic the movements even of a restless, impulsive throng of children.

Altogether, the part which the young folks performed in the Jubilee—their music, their exercises, and their charming little selves—made the last day one of the most enjoyable and impressive of the memorable week.

The following extract from “Dwight’s Journal of Music” is a faithful pen-picture of the beautiful scene upon the children’s day:—

It was on Saturday morning, the school-children’s day, that we were touched and made to *feel* for once. The charming scene; the innocent, pure spirit of the whole; the fresh, sweet, silvery voices of the children, admirably true and blended in three-part song and unison; their own expressions of delight, their waving of handkerchiefs and silvery shouts of applause; the

kaleidoscopic unity of movement in their physical and vocal gymnastic exercises, all combined to make an exquisite impression. It was good to be there. It meant much for the future and for culture. It was unique, a side of the Festival entirely by itself; the most genuine and sincere of all, and, in many respects, the most interesting. And when the exercises came to measured breathing, then to the first utterance of a pure tone, swelling and dying away with the most beautiful *crescendo* and *diminuendo* that we ever heard, and finally to the blended tones of the Trichord, purity itself, like the white ray of "holy light" divided by the prism, we were fain to call that just the most exquisite moment of the whole week's Festival. And, after such an illustration as the whole Jubilee had given of the musical resources of our people, was it not worth the while to see the nursery where the seeds thereof are sown?

"Watson's Art Journal," of New York, adds the following testimony to the excellence of the children's exhibition, and how that excellence was attained:—

The fifth and last day of the Festival was signalized by the singing of the children of the Public Schools. . . . We do not propose to go through the programme in detail, but will state simply that the exhibition of the children reflected the highest credit upon the system of instruction pursued in the Boston Public Schools and upon the teachers employed. The groundwork, by far the most difficult and responsible department, for it involves the rudiments and the first steps in sight-singing, is imparted by Mr. L. W. Mason, who seems to have a genius, a special gift of conveying knowledge to children of the tenderest age. His system cannot be written; it is purely oral, and owes its chief power and efficacy to the magnetism of the man and the countless illustrations and familiar similes by which he elucidates his principles. We have seen his work, and can bear testimony to his entire devotion and faithfulness, and to his wonderful teaching capacity. The pupils pass from Mr. Mason to Mr. J. B. Sharland, who instructs in the Grammar Schools.\* Here their theoretical knowledge is enlarged, their vocal culture more closely overlooked, and their style formed and refined; and we assert positively that the largest portion of these children, when

\* Mr. Watson was not aware of the appointment of Mr. Holt, to the classes intermediate between those of Mr. Mason and Mr. Sharland, and of his admirable method of teaching.



they leave school, are better readers of music than half the singers who form our musical societies. Mr. Sharland is a most able and faithful instructor, as the performance of to-day will fully illustrate, and to him we give the high honor which is justly his due. Mr. Eichberg, than whom none is more competent, directs their public performance; and his strictness, combined with gentleness, endears him to all the pupils, and thus enables him, from their willingness, to produce those fine shades of effect which won our admiration during the performance of to-day. Mr. Lewis B. Monroe, the teacher of elocution, has few if any equals in the country, and is an important coadjutor in the work of musical instruction in each department of the Public Schools. His system of physical training, in connection with the proper production of the voice, is of an importance that can hardly be overestimated. It was a triumph to all the teachers, and Boston is fortunate in possessing gentlemen so thoroughly competent to fulfil the difficult duties imposed upon them.

From the Boston Daily Evening Transcript.

#### CONCERT BY THE SCHOOL CHILDREN.

The current of humanity again set towards that musical Mecca, the Coliseum, Saturday forenoon. It did not possess that full and resistless force manifested in previous days, but the quiet and unruffled surface of the waters was more like that of the murmuring rivulet, and gave no indication of the former tumultuous rush. Still the volume proved ample to fill the huge basin of the Coliseum.

There were only a few empty seats, the checks for which were held by speculators (who, not reading the papers, supposed the concert would take place this afternoon), and these seats were not sufficiently numerous to accommodate those who were obliged to stand during the performance.

The choir consisted of several thousand children of the public schools, divided appropriately among the three parts. The boys occupied the centre of the space allotted to the singers, and the girls either wing. As the young misses were nearly all dressed in white, the effect was of the most beautiful description. No more purifying spectacle could be imagined than the long lines of unsullied whiteness into which the seats occupied by the girls were transformed for the time. It would be difficult for the most incorrigible to look upon the scene without undergoing mental and moral improvement.

The performance began with the overture to "William Tell," given by the orchestra in an excellent manner. Then followed "Hail Columbia" and the chorus by Mercadante, — "Now the twilight softly stealing," sung by the children with remarkable correctness and a sweetness of tone which will long be remembered by the immense audience. It is needless to say that Adelaide Philipps received the most hearty greeting from the multitude of spectators, while the children gave her a welcome of which any singer might feel proud. She sang with fine effect an air from "Lucrezia Borgia," her rich voice being heard in all parts of the hall.

Ole Bull's performance upon the violin elicited rapturous applause, the most delicate tones of the instrument penetrating to the remotest portions of the immense structure. The remaining pieces sung by the choir seemed to possess the very soul of melody. Enthusiasm culminated at the duo, from "Stabat Mater," sung by Madame Rosa and Adelaide Philipps. This was given with such power and skill that the audience would not be satisfied without a repetition, which was accorded and elicited the warmest approbation.

The physical exercises by the children, under the direction of Mr. Lewis B. Monroe, was the most unique portion of the performance, and excited the surprise of those unaware of the perfection to which this light form of gymnastics had been brought in the public schools. The different movements were made in complete unison, and the changes were effected in exact time. As a consequence, the kaleidoscopic series of forms and colors produced a scene of almost bewildering beauty.

Throughout the concert could not have been improved, and fitly closed the great Musical Jubilee.

#### PRESENTATION TO MR. GILMORE.

One of the most pleasing episodes of the Jubilee took place in the Press Headquarters at one P. M. Saturday. Mr. Gilmore was summoned to appear, and was met by a committee of the Grand Orchestra, headed by Mr. Carl Gartner of Philadelphia, who, on behalf of the Jubilee Orchestra, in a brief and appropriate address presented the projector of the Musical Festival with an elegant gold hunting-case watch and chain.

Mr. Gilmore accepted the gift in a graceful speech, though evidently completely taken by surprise, and his remarks were greeted with three rousing cheers by the large party whose labors at headquarters were thus temporarily but agreeably inter-

rupted. The timepiece is of the best manufacture of the Waltham Company, and bore an appropriate inscription,

**PRESENTATION TO COLONEL FARWELL.**

At the close of the presentation to Mr. Gilmore, Colonel J. H. Farwell, chief of the doorkeepers, received from his subordinates an ebony cane with massive gold mounting. Palmer and Bachelers were the manufacturers, and the head of the cane is inscribed as follows: Colonel J. H. Farwell — from Doorkeepers at the Coliseum — June 19, 1869.

From the Boston Daily Advertiser.

**ACKNOWLEDGMENTS OF THE VISITING PRESS.**

The visiting representatives of the press assembled at the headquarters at the close of the concert, and a meeting was organized by the choice of Mr. Amos F. Learned, of the New York Associated Press, as President, and Mr. J. B. Runnion of the Chicago Times, as Secretary. The following resolutions were offered by Mr. E. A. Andrews of the Peoria (Ill.) Daily Press, and unanimously adopted: —

*Resolved*, That we, the members of the Press of the United States and Canada, in view of the hospitable reception given to us by the Committee on Reception of the Press, do hereby tender them acknowledgments of our indebtedness for the hearty welcome which greeted our arrival here.

*Resolved*, That our sincere thanks be tendered to Edward A. White of the City Council for his assiduous endeavors to promote our happiness and render our stay in every respect pleasant and profitable.

*Resolved*, That we feel it incumbent on us to express our high appreciation of the merits of P. S. Gilmore as the projector and grand director of the Jubilee, and to congratulate him on the glorious consummation of such an enterprise.

*Resolved*, That we further deem it a duty, as it certainly is a pleasure, to tender our grateful acknowledgments to Messrs. Stephen R. Niles, R. C. Dunham, R. M. Pulsifer, O. E. Doolittle, and all their associates for the numerous courtesies extended, and their untiring and impartial efforts to facilitate and lessen the labors of those whose pleasing duty it has been to record in detail the success of the greatest musical festival in the history of the world.

*Resolved*, That our thanks are due and are hereby expressed to Mr. George F. Milliken and his associates of the Western Union Telegraph Company, for their personal interest expressed by them for our benefit; and the facilities which they have afforded us for the transmission of news.

The following supplementary resolution was also offered and adopted: —

*Resolved*, That the members of the press outside of the city of Boston appreciate highly the courtesy of free access to and use for mailing of the daily editions given by the Boston press without stint; to the publishers of the Atlantic Monthly and other periodicals, who, in like profusion, have tendered their compliments; to the post-office department for the unbounded facilities rendered for the transmission of our letters and papers; and to each and all to whom our thanks are due we gratefully tender them; and last but not least, to Manager Field, of the Boston Museum, for cards of admission to his entertainment.

The meeting then adjourned, with three cheers for Mr. Gilmore.

WITHDRAWAL OF THE POLICE. — ADDRESS BY THE MAYOR.

At three o'clock the crowd had left the Coliseum and the detachment of police was withdrawn. The officers formed in line near the building, under command of the chief, Colonel Kurtz, and marched through Berkeley, Dover, Washington, Winter, and Tremont to School Street. Here they formed a line two or three deep, and were reviewed by his Honor Mayor Shurtleff. The band passed up and down the line playing a lively air, after the style of military dress parades. Colonel Kurtz then said: —

MR. MAYOR, — This detachment has been on duty at the Coliseum during the week. I am happy to say that they have, with a single exception, performed their duty faithfully — to my satisfaction — and I think they are entitled to the thanks of the city government and the gratitude of the public.

His Honor, in acknowledgment, replied: —

MR. CHIEF AND OFFICERS, — The week of jubilee has passed. The success of the Musical Festival has been accomplished and acknowledged. Doubts may have existed at the commencement of the enterprise, but there are none now. The energy of yourself, sir, and the correct deportment and discipline of your men, insured what we have all witnessed.

The great enterprise was commenced by the enthusiasm of one man; and I might have said a few months ago, when the subject was presented to me by Mr. Gilmore, that that man was almost crazy. But the scheme has been brought to a most successful termination by the energy of that one individual, and with obstacles of every kind before him, and with enough to have discouraged any other person but himself. The whole affair has been one that reflects the greatest credit upon him, and also redounds to the glory and reputation of all of us.

I said the enthusiasm of a man almost crazy! for to me the enthusiasm of Mr. Gilmore appeared very much as such. My profession, you know, has called me to observe men. I have long been a student of human nature; and when that modest, unassuming individual presented to me his plans in

December last, and requested me to look over and see what I thought of them, I must confess his manner was such that I was almost inclined to say, Put the papers aside for the present. But Mr. Gilmore was so respectful, so good-natured, and so enthusiastic withal, that I could not but give attention to his request; and although very much occupied at the time, I patiently considered his plans, and when I had satisfied myself fully of the excellence of the design, and that it could be carried out, with all my heart I acknowledged to him that he was right, and promised him my most hearty co-operation. All he wanted was the assistance that could come when he demanded it.

Mr. Gilmore went on under discouragements, but he made many friends. He was persistent, however, and therefore he succeeded. Relying upon his own energy, he determined that he would succeed; and he yielded much to others for the accomplishment of his purpose, and detail after detail was curtailed in his magnificent design, in order to produce harmony and peace, the objects which he had so dearly at heart.

You have all done much for him. Without the co-operation of the police force, notwithstanding all the ability which he brought to bear in this matter; notwithstanding all the mechanical and musical talent that was brought to his aid, he would have failed but for the order that prevailed, and that was to a great degree, I may say to the greatest degree, brought about through the instrumentality of these officers who are here with you.

I say this publicly because our city policemen have been so much assailed and maligned within the last few months by those who have not known the value and excellence of their services, their honesty, and your honesty. (Three cheers for the Boston police force.) In all your troubles, Mr. Chief, and those of your men, I have felt that you were right. I have stood firmly by you; I shall always stand up by those who I believe are well-intentioned, and who well perform their duty.

When I came into office I found you opposed to me in politics, and politically the friend of those who wished me out of the way. I looked about, as all new officials do, to see what could be done to make my administration strong and secure, and above all things, I said to myself, what can be done to make the department of police respected and efficient. Could it be done by changing the Chief of Police before I had found a person to put in his place as good as he? Could it be done by the removal of a person against whom, although the breath of scandal may have been cast, no proof, no evidence, not a whisper impeaching his fair fame had ever reached my ears. No. It could not be.

You stand here the exponent of what I believe to be right. You represent the whole police force; and I assure you that not a man of you, nor a hair of one of your heads, can be touched while you do your duty conscientiously, faithfully, and well. Sooner would I fall from my own station than see any one of you removed for political or mercenary purposes, or for any unfriendly feeling. You are all safe as long as your characters and your actions are such as they now are. You may all feel sure that no officer of the police of Boston can be removed, as none have been, unless for unworthiness and unfitness, or for disgracing and dishonoring his position.

I thank you for the manner in which you have performed your arduous and perplexing duties on this eventful occasion, and which have been so acceptably received and acknowledged by the numerous distinguished visitors who have witnessed your deportment and discipline, and also for this display to the members of the Board of Aldermen now present, who, I know, fully agree with me in every word that I have said. (Applause.)

The men were then dismissed, and departed in the best of spirits.

#### THE RAILROADS.

The number of passengers brought into Boston during the past week by the several railroads terminating in this city is very much greater than has ever been transported before in the same length of time since the roads were built; and notwithstanding the increased traffic no accidents of a serious nature are reported to have occurred. No accurate count of the passengers has yet been made, but we give below an approximate estimate made up in most cases by the officials of the roads:—

|                        | Monday. | Tuesday. | Wednes. | Thursday. | Friday. | Saturday. | Total.  |
|------------------------|---------|----------|---------|-----------|---------|-----------|---------|
| Eastern,               | 8,500   | 9,100    | 15,500  | 15,500    | 12,000  | 9,300     | 67,900  |
| Boston & Albany, 5,500 | 8,500   | 8,500    | 14,800  | 12,300    | 9,400   | 6,000     | 56,000  |
| Boston & Maine, 5,080  | 8,430   | 12,500   | 10,380  | 9,130     | 6,000   |           | 49,520  |
| Boston & Prov., 6,000  | 10,000  | 11,280   | 13,640  | 11,280    | 10,000  |           | 62,200  |
| Boston & Lowell, 5,500 | 7,500   | 10,875   | 9,600   | 7,500     | 5,250   |           | 46,225  |
| Fitchburg,             | 6,000   | 7,000    | 9,000   | 9,000     | 8,000   | 5,000     | 44,000  |
| Hartford & Erie, 3,500 | 5,000   | 6,500    | 6,500   | 5,000     | 3,500   |           | 30,000  |
| Old Colony,            | 4,000   | 6,500    | 12,000  | 12,000    | 6,500   | 4,000     | 45,000  |
| Total,                 | 44,080  | 60,030   | 91,955  | 86,920    | 68,810  | 49,050    | 400,845 |

The number of passengers brought by the railroads, however, although very large, only relatively indicates the vast proportions of the throng which visited the city last week. The Portland, Kennebec, Penobscot, and St. John steamers have brought large numbers, while the boats from the South, and from Hingham, Gloucester, and other short distances, have also added their proportionate quota. In addition to all these means of conveyance, the various lines of horse-cars extending into the rural districts for a distance of ten or a dozen miles have also been crowded, and private conveyances have been made use of to a large extent to swell the inflowing tide of travel.

The Metropolitan Horse Railroad Company report the largest business ever done in one week since the road was established. During the last five days of the week they carried over four hundred thousand passengers—the largest day's work being on

Thursday, when they carried one hundred thousand. The Citizens' Line of omnibuses, although not doing a "Coliseum business," nor running near the great point of attraction, report that they carried during the week nearly fifty-six thousand passengers.

#### RESOLUTIONS OF THE EXECUTIVE COMMITTEE.

At a meeting of the Executive Committee, held at the St. James Hotel on Saturday evening, the following votes were passed:—

1. *Voted*, That the cordial thanks of the Executive Committee be presented to the various bodies of singers composing the chorus of the Jubilee, for the promptness, efficiency, and enthusiasm with which they have performed their allotted tasks, and especially to Eben Tourjée, their organizer and superintendent; also to Carl Zerrahn, Julius Eichberg, John H. Wilcox, J. B. Sharland, J. Thomas Baldwin, Carlyle Petersilea, and the solo singers of Boston and other cities, for the earnestness and fidelity they have shown in the discharge of the responsible trusts reposed in them.

2. *Voted*, That the thanks of the Executive Committee be presented to Madame Parepa-Rosa, Miss Adelaide Phillipps, Mr. Ole Bull, and Mr. M. Arbuckle for the distinguished success which has attended their efforts to enhance the interest and value of the musical programme prepared for the Jubilee.

3. *Voted*, That the thanks of the Executive Committee be presented to Chief Kurtz and the officers and members of the police force of the city, whose labors, faithful and unremitting, have enabled us to carry out Mr. Gilmore's grand scheme without the loss of a life or a limb, and to the entire satisfaction of the public at large; also to Chief Engineer Damrell and the officers and members of the Boston Fire Department, for their valuable assistance in performing the Anvil Chorus and in guarding the Coliseum; also to the officers and members of the bodies of artillery who furnished cannon accompaniment so successfully.

4. *Voted*, That the thanks of the Executive Committee be presented to the City Government of Boston for their liberal and hearty co-operation in their official capacity, in furthering all the great purposes of the National Peace Jubilee Association.

5. *Voted*, That the thanks of the Executive Committee be presented to the press of the country, who have so warmly supported the Jubilee undertaking.

6. *Voted*, That, in dissolving the various committees on Music, Decoration, and Reception of the Press, the hearty thanks of the Executive Committee be presented to every member thereof for the very handsome and faithful manner in which they have accomplished the arduous labors devolving upon them.

7. *Voted*, That the various resolutions passed this evening shall be officially published by our Secretary at an early day.

HENRY G. PARKER, *Secretary*.

From the Boston Daily Evening Transcript.

The resolutions of the Executive Committee of the Peace Jubilee, thanking the individuals and associations who contributed to the success of the great Festival, fitly acknowledge, in appropriate language, the aid thus rendered. And now it only remains for the Press of Boston, in behalf of the people of the city, to thank the Executive Committee for the conspicuous ability with which every duty devolving upon it was discharged. If the Jubilee should be repeated, or any other vast enterprise, involving comprehensive measures, and an almost incalculable minutiae of details at the same time, be started, the public will rest assured of the success of the project if it is confided to the gentlemen composing the committee upon whom rested so much of the labor of the recent musical *fête*.

From the Boston Daily Traveller.

#### A WELL-MERITED COMPLIMENT.

The following letter, together with the votes to which it refers, will be read with interest by all : —

HENRY G. PARKER, Esq.,

*Secretary of the National Peace Jubilee Association.*

MY DEAR SIR, — It gives me sincere gratification to be the medium of transmitting to you the following votes, unanimously passed by the Executive Committee of the National Peace Jubilee Association, at their meeting on Saturday evening last, during your temporary absence in attendance upon other official duties.

I beg you to accept the assurance of the committee, that their action in this instance signifies no common compliment; and that they have not sought, in the beautiful memento herewith transmitted, to measure their estimate of your faithful, courteous, and unremitting services by the pecuniary value of the gift, but simply to place in your possession some token of their recognition of your labors, and of the respect and friendship formed through the intercourse incidental to their performance.

Assuring you also of my personal participation in every cordial sentiment which this action of the committee signifies,

I am, dear sir, very faithfully, yours,

ALEXANDER H RICE,

*President National Peace Jubilee Association.*

On motion of George H. Davis, Esq., it was unanimously

*Voted*, That the especial thanks of the Executive Committee of the National Peace Jubilee Association are due to Henry G. Parker, Esq., our accomplished Secretary, for the very efficient and prompt manner in which he has performed the varied and arduous duties which have necessarily devolved upon him.



On motion of M. M. Ballou, Esq., it was unanimously

*Voted*, That a handsome memento be presented to Mr. Parker, bearing the following inscription: "Presented to Henry G. Parker, Secretary of the National Peace Jubilee Association, as a memento of the occasion, and in recognition of his valuable services."

Messrs. Ballou and Davis were constituted a committee to select the memento.

From the time of his appointment as General Secretary of the Executive Committee of the Peace Jubilee Association, up to the present moment, the duties performed by Mr. Parker have been of the most arduous nature; and he has brought to the discharge of those duties a facility of understanding and a promptitude of execution as rare as they are commendable. The position of Secretary to such an undertaking as that of the Jubilee is by no means one to be envied, as no matter what the abilities of the gentleman may be who fills the office, it becomes almost an impossibility to satisfy the many diverse interests with which he comes in contact. It affords us the highest pleasure to bear testimony to Mr. Parker's great success as Secretary. The courtesy and fidelity with which he discharged the onerous labors of the position, are patent to all, have won for him new friends, and are well appreciated by those best able to judge of the value of the services rendered,—the Executive Committee. The proposed testimonial, therefore, is as timely as it will be well bestowed; and we take this occasion to congratulate Mr. Parker on the gratifying recognition of his many services.

For weeks after the close of the Jubilee the press of the country teemed with comments on the "Great Musical Festival." The pulpit also caught up the theme, and poets embalmed it in verse. To give anything like an adequate idea of what was said and written upon the subject would require even huger volumes than the present, and much then would remain uncollected that deserves to be placed on permanent record.

There was not a paper in the United States that did not have something to say respecting the Festival, and yet withal, when this book was commenced, the writer had scarcely an item or extract to make use of. However, as the work progressed, friends sent him abun-

dance of such newspaper matter relating to the Jubilee as they had preserved, and the articles and extracts inserted have been put in just as they came to hand.

The press were indefatigable in their efforts to give the public every item of interest concerning the Jubilee; and, with few exceptions, treated the whole undertaking in a very generous spirit. Some of the leading New York papers, it is true, were not quite so enthusiastic in their praises as many Bostonians, including the writer, had hoped; but if our faults are not pointed out to us, we may fail to "see ourselves as others see us," and lose the chance for improvement. The Festival was far from being perfect, and the critic could readily detect many weak points, but as the projector of the Peace Jubilee is about to "try again," he feels bound to make every possible effort to

"Win the wise who frowned before  
To smile at last."

He will enter the field with this determination, and leave nothing undone to overcome difficulties, harmonize discords, and improve everything generally.

As it would be an utter impossibility to accomplish the great object here hinted at — which will be found more fully explained in pages farther on — without the generous aid of the press, the writer trusts his proposition will merit the indorsement and encouragement of that great power among the nations which leads in every important undertaking.

The preceding articles from the press generally refer to the performances or the proceedings of the several days under which they are included. A few of a more general character, as also extracts from sermons, letters of congratulation, etc., are here inserted, that as complete a view of the whole story may be presented as is possible within reasonable limits.

## THE GREAT PEACE JUBILEE.

Editorial Correspondence of the Chicago Evening Post.

BRADFORD, VT., June 21, 1869.

It is barely possible that you may have expected, during the progress of the great Peace Jubilee, that I should put my impressions of the event into letter form, and transmit them for the benefit of the readers of the Post. In this you have been disappointed, — first, because, when out of harness, and on the wing, and in pursuit of rest and recreation, I have a principle against being saddled with the cares and responsibilities which absence has been sought especially to escape; and second, because, during the whole of the Jubilee week, from the sounding of the first note of the opening rehearsal until the final cadence of the closing hallelujah chorus had died away along the roof and in the recesses of the vast auditorium, I was — let me frankly and freely confess it — *drunk*, *DEAD drunk*, — not, indeed, with the sodden bestiality of the bibber of wine, but with the celestial intoxication of him who has imbibed the elixir of heaven, — the divine soporifics administered by the angels, in the shape of choral harmonies which, transmitted through the medium of the ear, enchain and intoxicate the soul.

But now that I am removed from the scene of my transports, — for transports they were, — and am set down amid rural surroundings and in the shadow of the mountains, and have regained my accustomed serenity and calmness, — or, to speak truly, have got sober again, — I am curious to go over, in a general way, the impressions of the week, and to review, from a stand-point of sanity, the experiences of what I may not inaptly term a sort of delirious episode. And that explains how you come to be bored with this letter.

## THE TOUT ENSEMBLE.

The effect produced by the united efforts of ten thousand singers, supported by an orchestra of a thousand musicians, and an organ of four times the power of the great Music Hall celebrity, it is impossible to describe. I have never so felt the inadequacy of language to portray the higher emotions of the soul as when I have essayed to depict the impression produced upon me by the awful grandeur of Luther's opening choral. Of all sublime effects in music, the simple, plain, but massive harmony of the solid choral is the most noble and inspiring. Throughout the vast reaches of the immense auditorium, assailing the lofty roof, echoing through the remotest recesses, sounding along the

arches, penetrating through space and into the outer air, and up into the very vaults of heaven, so swelled those lofty, sacred strains, so reverberated that mighty aggregation of sound; while over all, enriching and glorifying and sanctifying all, pealed forth the full, deep, resonant tones of Heaven's own musical interpreter, — the sacred, soul-inspiring, heart-subduing organ of God!

I know not whether others were affected as I was affected; but there was at least not one tongue that sought to interpret the emotions which that divine harmony inspired. There were moist eyes, and glowing cheeks, and faces all eloquent of deep and holy feeling; but there was not one babbling tongue in all that vast assemblage! The effect was like that which might fall upon a startled multitude should the vision of Luther's sublime Judgment Hymn become all at once a realized fact; and there were, doubtless, others who, like me, found themselves inwardly and involuntarily exclaiming: —

“Great God, what do I see and hear!  
The end of things created?  
The Judge of mankind doth appear,  
On clouds of glory seated.  
The trumpet sounds, the graves restore  
The dead which they contained before;  
Prepare, my soul, to meet Him!”

#### OTHER FEATURES.

I came to Boston prepared to be satisfied with this choral, and with the other plain and solid pieces upon the programme. The more ambitious extracts from Oratorio and Mass it was my confident expectation would be foully dealt with; but the reverse of this was true. I but record the verdict of the severer critics when I say that the two most difficult pieces of the whole Jubilee, the “Thanks be to God” and “He watching over Israel” from Mendelssohn's *Elijah*, were given with the best effect, — for the very good reason, doubtless, that, being the most difficult selections, there had been bestowed upon them more care and attention than the simple chorals had received, and they were therefore more thoroughly and perfectly studied and committed.

#### NO SUCH WORD AS FAIL.

The word “failure,” therefore, can be written of no portion of the Festival programme. As wide as was the range, and as varied the character of the music attempted, all was done with marked, and, considering the ponderous nature of the chorus,

with marvellous precision, force, and effect. Particularly were the pieces which bore Mr. Gilmore's sensational characteristics, and for the suggestion of which he had been almost laughed into scorn, the most persistently *encored* and the most vehemently cheered of all the other features. The Anvil Chorus, in which a hundred Boston firemen beat a hundred ringing anvils, and in which the belching cannon played their part with the absolute precision of an automatic timekeeper, although set down for but a single performance, was rendered upon every occasion, or vociferously demanded if dropped from the programme. Thus did the vast multitudes which each day assembled at the Coliseum set the seal of their approbation upon even the most fantastic features of what were considered by the scoffers "the crazy phantasms of an excited and diseased imagination."

#### THE GENERAL VERDICT.

So much by way of praise. "And now for criticism," suggests the reader. But in this the reader will be disappointed. There are times when criticism has lost its province, and when fault-finding is a beggarly pastime. The present is one of these. The great Peace Jubilee was in nothing the result of established experiment, — the mere repetition of already tried effects. It was, so to say, the first grand test of a new invention, — the initial experiment of a great and untried machine, upon the working of which the whole world looked on, some with doubt, many with derision, and more with absolute contempt.

That the performances vindicated the wildest imaginings of the sanguine and enthusiastic projector there is now not one to deny; and, what is better than all, the loudest in praise of the results of Gilmore's Festival are they who most condemned and most despised. The gray-haired old German, who came from the Leipsic Conservatoire, with his violin under his arm, to join the Jubilee orchestra, — the severe and classic Mendelssohns, who look upon clap-trap as a Yankee looks upon kroust, — even our own critically inclined "Peregrine,"\* who nurses the legitimate as the apple of his eye, — all placed the great Jubilee upon a higher plane than had ever before been reached. Its success established, a new era in music. It brought within the possibilities of accomplishment wholly novel and untried effects. It opened up to future culture a vast and hitherto untried field, and added to the world's progressions a means of enjoyment as pure and true as it is grand and noble and high.

\* Mr. George B. Upton, of the Chicago Tribune, "Peregrine Pickle."

## A WORD FOR GILMORE.

It is in this view that I regard Mr. Gilmore as the positive benefactor of his race. He has developed effects in music which the oldest master had not so much as imaged in his dreams. He has realized in accomplished fact what the greatest leaders never so much as compassed among the possibilities. And he did this, too, in the face of discouragements and disappointments; in spite of sneers and contempt, — in defiance of rebuke and scorn. For weeks in the inception of his enterprise he had but a single unsceptical sharer of his faith, and that sharer was only himself. Even after the minor difficulties were overcome, — after the substantial backers of his enterprise had been bored and worried, and fairly *badgered* into the acceptance of his plans, Mr. Gilmore alone — and I have this from his earliest and friendliest convert — was the only member of the original committee who had a firm and unwavering faith in the successful achievement of the vast undertaking which is to-day, in its every leading and original phase, as pronounced and perfect an accomplishment as it is a new and novel one.

## AS CONDUCTOR AND LEADER.

Nor less as the manager, director, and commanding general of the vast forces he had brought into requisition for the execution of his scheme, than as its author and projector, did Gilmore display his great and commanding ability. As the leader of his choral army, and of his regiment of musicians, he showed himself a very king. He proved, indeed, a Napoleon of organizers, as he was a Murat of leaders. With one single exception, we have never seen his equal at the head of a musical force. He seemed the very embodiment of his own grand ideas, and he wielded his magic *baton* with all the ardor and fire and enthusiasm of the great leader of leaders, — the immortal Julien himself; while he succeeded in infusing into his mighty array of followers his own fiery spirit, and in controlling his forces as perfectly as if the vast body of voices and arms was acting in response to a single will.

## A WORD FOR HIS BACKERS.

So much for Gilmore and the great and successful Festival of which he was the sole projector, and, throughout all, the leading spirit. I cannot close, however, without a tribute to the sterling citizens of Boston, who, without his faith, responded to his earnest appeals, and did what it was impossible for him to do, —

furnished the means to carry his purpose into execution. The nature of this service is explained by the simple statement that two hundred thousand dollars were furnished and paid out by Gilmore's backers before a penny was realized in return, — the whole affair having cost, before the close of the Festival, three hundred thousand dollars. The appointments of the Jubilee were in perfect keeping with the magnificence of the conception. I never witnessed more liberal arrangements, more lavish provision for the comfort of all who had to do with the Festival, whether singers, musicians, guests, or witnesses. Particularly were the courtesies extended to members of the press, and the conveniences placed at their disposal for the discharge of their duties, of the most complete and perfect character; and the remembrance of the kindly offices of our Boston brethren will long remain one of the freshest and pleasantest of the recollections of the great week of the Peace Jubilee. Nor can I forget to mention the PERFECT ORDER which, in view of the immense multitude which daily crowded the Coliseum, was one of the crowning achievements of the Jubilee. There was not so much as a scuffle upon the premises, or a row among the auditory, nor, so far as I observed, a drunken or loud-talking loafer about the building throughout the entire week of the Jubilee; and in the city proper it has transpired that for fifteen years there have not been so few arrests as during this Festival week.

#### THE GRAND RESULTS.

That the success which has crowned this memorable event will be attended with the most beneficial results there can be no doubt. The stimulus imparted to song by this great and inspiring epoch will be felt throughout the country. Choral societies will spring up on every hand, and, it is to be hoped, the singing-school and the chorus will hereafter be something beside a New England institution. But should Boston be the scene of a second grand choral Jubilee, — and for many reasons we believe it the most favorable point for the assemblage of musical masses, it being confessedly the head centre of the musical culture of the nation, and particularly of the choral society, — the result, owing to the prolonged and more perfect drill which will follow the initial performance of the past week, will be more satisfactory in all particulars than the one which has passed off with such marvellous success. And while the great Peace Jubilee, in the words of its enthusiastic originator, furnished the "grandest feast of soul-inspiring harmony ever before witnessed," I believe

there is one yet to follow, under the direction, I trust, of the same inspired conductor, that shall cause even the glories of this great achievement to fade before the light of a more radiant display. And when that grand occasion comes, may I be there to see!

D. B.

Extract from Watson's Art Journal.

The influence of this Festival will be felt in every part of the world, for it has illustrated this fact forever, that it is possible to combine many thousands of voices and instruments in the interpretation of the highest class of music, to the honor and glory of art. And this other fact, that such performances will find myriads of admiring and paying appreciators. Its influence on the hereafter is fairly indicated by its influence upon the present. Already numberless choral societies, in addition to those it has already called into life, are springing up all over the country, and monster Festivals are being planned in several cities for the coming year. It has proved a great musical revival, and has given an impulse to art which will thrill through the whole nation for many years to come.

The musical people of Boston are well aware that Mr. John S. Dwight, the well-known musical critic, was one of the most persistent enemies of the Jubilee, doing all he possibly could from its first announcement up to almost the last moment to injure its prospects and prevent its realization. To put the most charitable construction upon his course, he was utterly blind to any good coming out of such a popular musical demonstration, and opposed it to the last. For this reason it is peculiarly gratifying to Mr. Gilmore to record the conclusions of that able writer after the Festival was over. The following is the finishing portion of a long review which appeared in the New York Tribune from his pen. It is a candid acknowledgment of the triumph of the Festival, and the strongest refutation of Mr. Dwight's own prophecies. He says:—

Now, looking to the *execution* of the music, there was very much to praise. In the great chorus there was far more unity,



precision, light, and shade in rendering, than almost any one of musical experience could have believed possible. And it grew better as the thing went on. It gave one a proud joy to know that so many thousands of singers, with only one rehearsal of the whole, could sing so well together. It told of musical enthusiasm, of *esprit du corps*, of good native average of voices and of talent, good instruction, thorough and inspiring drill in separate bodies. No wonder that they all watched for each appearance of their leaders, — of Mr. Zerrahn, and Mr. Eichberg, and Mr. Tourjée, as well as of Mr. Gilmore himself, — to overwhelm them with the heartiest applause. Certain pieces were far more successful, as we have seen, than others. Generally, the grave, slow chorals sounded best. Strange to say, and contrary to all we could have looked for, not Handel's choruses, not even the great Hallelujah, still less the choruses by Haydn, made the great effects. The chorals by Mendelssohn, his "Rain" chorus, and "He watching over Israel," made a far more vivid, more complete impression. Does it, possibly, point to the conclusion, after all, that, of the two great branches of the Protestant religious music, — led off respectively by Bach, who built entirely on the Choral, and Handel, who came to Oratorio from a long experience in Opera, — that, after all, the Bach direction, upon which Mendelssohn has built, has in it the greater capacity of expansion, a principle more universal and far-reaching, as if springing from a deeper root? I merely offer the conjecture.

One feature in the choral execution I may note with pleasure. There were some beautiful *pianissimos*, — achievement that has seemed almost impossible in smaller halls, where everything above a whisper will sound loud; perhaps in this great space it was as easy as thinking. And generally, I find that I was oftener impressed, in the choruses, by effects of beauty than by effects of power and grandeur. I have instanced "He watching over Israel." The gentle, equable diffusion of softly swelling harmony over so multitudinous a choir gives a sense of unspeakable beauty, fulness, and pervading sweetness, that creeps over you like the infinite calm of all-surrounding ocean.

But I must hasten to a close. Whether the Festival considered musically were very good or not, it musically *did* good. At any rate, to all those singers and performers. It was a great experience for them. It has given them a new impulse, a new consciousness of strength, a new taste of the joy of unity of effort, a new love of co-operation, and a deeper sense of the divine significance and power of music than they ever had. It has caused

hundreds of choral societies to spring into existence for the time being, many of which will certainly prove permanent; and their first bond of union has been the practice of *good music*, of master-works of Handel, Haydn, Mozart, Mendelssohn, which, having tasted once in such deep draughts, they will not readily abandon for weak trash. Education must come out of it. It has *planted*, well and widely, for the future.

Was it not good to be there, too, as listener, as looker-on, as sympathetic part and parcel of it? Who would willingly have been left out of such a grand occasion? The greatest assemblage of human beings under one roof ever known! A scene so overwhelming, so sublime, so beautiful from every point of view! An almost boundless sea of live humanity; and all so cheerful, all so happy, full of kindness, rejoicing in the sense of country and of brotherhood! Tens on tens of thousands, yet such admirable *order*! Could any object, any influence but Music, hold such countless restless atoms in such order?

Finally, in a still wider way it has done good. It has given to tens of thousands of all classes (save, unfortunately, the poorest), who were there to hear, and, through them, to thousands more, to whole communities, a new belief in Music; a new conviction of its social worth, — above all, of its importance as a pervading, educational, and fusing element in our whole democratic life; a heavenly influence which shall go far to correct the crudities, tone down, subdue, and harmonize the loud, self-asserting individualities, relieve the glaring and forth-putting egotism of our too boisterous and boastful nationality. Thousands now have faith in Music, who never did have much before; thousands for the first time respect it as a high and holy influence, who very likely looked upon it as at the best an innocent, if not a dissipating, idle pleasure. Public opinion, henceforth, will count it among the essentials of that “liberal education” which is the birthright of a free American, and no longer as a superfluous refinement of an over-delicate and fashionable few. We shall no longer have to plead against such odds to claim that Music have her permanent, her honored seat among the “humanities” of learning and of general culture. We begin to see how Music is to teach a people manners, mutual deference, and, without outward cold authority, without appeal to fear, but freely and divinely from within, inspire the instinct of respect, of fond and childlike reverence for something still above us, be we where we may, — and this is real self-respect. So far as the Jubilee has wrought this conversion among unbelieving or indifferent thou-

sands, it has done incalculable good; and if for this alone, we cannot be too grateful to the men who (whatever our mistrust of motives and of methods once) have given us a great experience.

J. S. D.

Boston, June 25, 1869.

From the Springfield Republican.

#### THE PEACE JUBILEE.

As Boston is unlike any other city in the known world, it is fair to presume that there has never been anything like Boston's Peace Jubilee. Certainly we have never seen — or heard — anything like it in America, — a reflection which, passing through the mind of a New York or a Chicago editor, excites him to a jealous and sarcastic fury. He eschews Boston and all its works, laughs at the car-load of anvils used in the opening ceremonies, turns up his nose at Mr. Gilmore and Mayor Shurtleff, and affects to believe that the whole affair is a sort of advertising dodge for the dry-goods dealers of Milk Street and the local celebrities of the South End. All this is characteristic, and need not be remarked upon; all the good jokes which spring from it are so much added to the common stock of mirth; while Boston has got so used to being laughed at by the rest of the country, that she seems to take it philosophically, as Hosea Biglow said she did with the insults of the Southern slaveholders, —

"We begin to think it's natur'  
To take sarce and not get riled, —  
Who'd expect to see a tater  
All on cend at bein' biled?"

It is a good proverb, however, that bids those laugh who win, and the Bostonians have certainly carried the day. Their Festival is a great success, however you look at it. The music is good, the weather is fine, the President and Admiral Farragut are there, the Legislature is still in session, and the city is crowded with visitors. Everything is lovely, and though Mr. Gilmore is sneered at in the New York World, he is appreciated in Boston, and is happy. He can say with Benton on a memorable occasion, "Alone I did it," — and he may reasonably expect to have his statue erected in St. James's Park, in a style which will compare favorably with those of Horace Mann, Aristides, Edward Everett, and Alexander Hamilton, which now adorn the west side of the city.

After all, it is no small thing that Mr. Gilmore, backed by Bos-

ton, has brought to pass. At first thought, it seems a little grotesque to speak of this as a "Peace Jubilee," when Peace was declared four years ago; it reminds one of the grief of that forlorn widow who broke into violent weeping in some public place, and, being asked what ailed her, sobbed out, "I lost the best husband in the world t-twenty years ago, and I can't bear it any longer." But on reflection, — the most charming trait of Bostonians is their power of reflection, — we see that Peace did not really arrive till after Grant was inaugurated, though she was way-billed through in the early days of Andrew Johnson. It is the settled, assured, prosperous Peace of the country that Boston celebrates this week with shawms and cymbals, drums and trumpets, cornet, flute, harp, sackbut, psaltery, dulcimer, anvil, organ, and all kinds of music, far beyond the power of Nebuchadnezzar to produce in his orchestra. And the hearts of the people still respond, though years have passed and many things have changed, to the joy and triumph with which we closed the era of civil war. It is this feeling, as well as the love of music and the excitement of great gatherings of men, which has drawn so many to Boston; and this feeling, no matter how it may manifest itself, is earnest, serious, and respectable, as are all great movements of the popular heart.

There is something noble and useful, too, in this assembling of the people from all parts of the country, be the occasion what it may. We cannot too often meet each other and renew, by the acquaintance even of a day or two, those sentiments of mutual interest in communities widely separated by space, which are so important to the harmony of a great nation. It is easy to laugh at Boston, but very hard for one who has seen and known that city, to forget her genuine greatness and the beauty of her civic history. She will be dearer to New England, dearer to the whole country, for the Festival which is now taking place; and the jest and the sneer will soon give place to expressions more worthy of her sister cities and of the occasion which now happens to call them forth.

From the Chicago Times.

This Festival has a musical importance in the precedent which it has established. Whatever may be said in regard to the occasional discords which occurred in certain of the pieces, it is now determined that there is no limit to musical sounds, and that, no matter how great or how diffused the volume of sound may be, it can certainly be communicated distinctly and harmoniously

to the ear, if the ear be in a proper position to hear it, and if the various voices and instruments from which it emanates be in thorough training and accord. Although long, scientific articles have been written to establish the opposite, it must and will be admitted by a majority of those who have been present at this Jubilee, that this was proved in more than one instance.

The consequent importance of this fact is that great events can be appropriately celebrated by great musical Festivals. These cannot in the nature of things recur frequently. The occasions that demand them are few, and the expense that is attached to them is too enormous. But if they should occur but once in a generation, on a scale as large as that of the present, or even larger, — for this is easily possible now, — it would afford a lifetime pride for those who engaged in them, and a lifetime satisfaction for all who attended them. . . .

J. B. B.

From the Worcester Evening Gazette.

With the close of the present week the great, the grand, the surprising, the overwhelming Peace Jubilee ends. There may be a concert or two by way of supplement, — it would be dangerous to shut off the steam in a moment, — but the advent of Peace has been celebrated, the enterprise of Boston established, and every one is happy.

We have sought all along to make public the fact that Worcester is not jealous of the neighboring city. Let the eclipsed New-Yorkers gnash their teeth and snarl; the vocalists of Worcester helped to swell the grand chorus, and the population of the city swarmed into the Coliseum and filled up the choicest seats. The Jubilee was a magnificent success, and Worcester acknowledges it. The next mammoth festival will take place in this city in the year 1880, and we hope to see every citizen of Boston present.

We take the opportunity to congratulate the great Gilmore; he has proved that nothing is impossible in this world, under Providence, to a man of pluck and perseverance. We congratulate the graceful Zerrahn, the pride of the altos; the classic Eichberg, with his firm *baton*; and the modest Tourjée, best of chorus-masters. We congratulate the veteran Ole Bull, the enthusiastic Rosa, the strong-lunged Arbuckle, and the gentlemen of the orchestra. We congratulate the radiant Parepa-Rosa and the magnificent Philipps. We congratulate the ladies and gentlemen of the chorus that they have any voices left. We congratulate the amiable President, the orator of the occasion; and the affable Mayor of the city and his compatriots in office. We congratulate

the invited guests, who went in without paying; the spectators, who were gratified and delighted; and the people, who stayed away, for they saved their money. We congratulate the enterprising Jordan, the elegant Parker, the polite Niles, the handsome and urbane Dunham. We congratulate the members of the Boston press that the great show is over and they still live. We congratulate the yellow-badged ushers, and Messrs. Pollard and Leighton, who made their badges; we congratulate the scarlet-robed firemen, the nimble artillerymen, and the much-buttoned policemen. We congratulate the builder of the Coliseum that the structure did not tumble down, and the holders of adjacent lots, who rented them at high prices. We congratulate the great and powerful city of Boston and the Commonwealth of Massachusetts. We congratulate the United States and the continent of North America. We congratulate, severally and individually, everybody and everything in any way, manner, shape, or kind connected with this Festival, the greatest musical event of the age.

And finally, now that it is over, we make bold to echo the wish of the President, — LET US HAVE PEACE!

From the New York Sun.

#### THE PEACE FESTIVAL AND ITS RESULTS.

The results of so great an undertaking as that just concluded at Boston deserve to be carefully weighed. No experiment in which ten thousand intelligent people are the actors, and two hundred thousand the spectators, can be passed by with a sneer, or even merely with a good-natured laugh. The immense numbers engaged in it, and their culture and intellectual standing are alone sufficient to give the affair dignity. Aside from this, it is freighted with great consequences to American art, and its lessons should-be thoughtfully studied. If we have failed in the accomplishment of our purposes, it is well that that should be known and the blunder avoided in future. If we have done a creditable thing, then we are entitled to the encouragement that flows naturally from work well performed.

One good result that is likely to be gained by it is a recognition of American art. Heretofore America has had no standing in the musical art-world. England has looked down on us. Germany has supposed that no Festival could be given here except by her Sängerbunds. Italy and France have recognized for us no higher possibilities than the production of their operas. At one step, without any preliminaries, without more special preparation than could be crowded into a few weeks, we have lifted our-

selves, so far as great musical art gatherings are concerned, to an artistic level with these nations. Hereafter, when the noted musical festivals of the world are enumerated, not only will it not be possible to ignore America, but she must head the list. The journals of Europe, heretofore silent on all questions concerning our musical art, are now called upon to tell their surprised readers that the largest gathering of singers and players ever brought together has just been held in the United States.

The enterprise has been conceived and executed on a scale in keeping with the vastness of the country, with the breadth and largeness of the American methods, and with the expedition and fearlessness that characterize all our attempts in untried fields of effort. It challenged the attention of the world by the magnitude and daring of the scheme proposed, and must now command its respect by the manner in which it has been accomplished. If it has done for us no more than this, it has done enough.

But it has done more. It has shown that our people can think of something beyond mechanical inventions and the almighty dollar, and it has given earnest of a noble musical future for America. The great chorus which did the work of the first four days demonstrated this; but confirming it was the astonishing fact that when they withdrew there were still ten thousand children ready to step directly into their places, and possessing the ability to sing almost as well as their elders.

And here let us give New England the credit that is her due. Thanks to the excellent training in the rudiments of music which is part of her common-school education, and the very general cultivation there given to chorus singing, by far the greater part of the immense army of vocalists who took part in the Jubilee were from the Eastern States. The Handel and Haydn Society of Boston alone furnished six hundred and fifty voices. Let the whole country emulate the example of New England, and there will soon be heard over the length and breadth of our vast territory, not only the whistle of the locomotive, the hum of the spindle, and the din of the forge, but everywhere, in peaceful contrast with these sounds of daily labor, the pleasant harmonies of evening choral songs. . . .

It is not, however, to any special excellence in the performance of a given piece that we look when we speak of the results attending this Festival, but to the recognition that it secures to us from foreign nations, to its influence in giving a fresh impulse to art at home, and to the enthusiasm necessarily kindled from the magnetism of so many joined together in a great enterprise.

It will be talked of for months in every hamlet in Massachusetts, and its influence felt in every church choir and musical circle. In this direction it is difficult to overestimate its power for good, and, looked at from this point of view, it must fill us with hope for the musical future of our land.

From the Salem Register.

The Bostonians have a right to exult to the full measure of even Boston exultation. The Peace Jubilee is a brilliant success. It was inaugurated right royally on Tuesday, and the first day's performances were so satisfying and so enthusiastically received, as to render the succeeding efforts comparatively easy and sure. Gilmore's magnificent conception has been most magnificently carried out, and every person who has aided and assisted in the enormous labor of the multifarious details necessary to give even tolerable success to so gigantic a project, deserves immortal honor. But there is no discount required on the Peace Jubilee, and the Bostonians have full right and title to rejoice to their heart's content. . . .

The spectacle as a whole is one of unsurpassed grandeur. The sight of the chorus and orchestra alone is well worth the price of admission, and such as one can hardly expect to see again in a lifetime. The interior of the Coliseum presents a beautiful appearance, the decorations being in remarkably good taste, and the seats and pillars have such a solid and substantial look and feeling that not the slightest impression of danger is experienced. The harmony is well balanced, and all the effects are truly inspiring. The performance of "The Star-Spangled Banner," the "Anvil Chorus," and "America," with their novel effects, fairly brought the immense audience to their feet, and they stood shouting and waving hats and handkerchiefs with an enthusiasm that would not be repressed until a repetition was granted. The success was complete and everybody was delighted. The hundred anvils were operated by members of the Fire Department, who were warmly applauded as they entered in martial array, in neat uniforms, with red shirts and white caps, as with military precision they marched in and arrayed themselves in two bodies on either side of the conductor's stand, the two companies playing in the performance with alternate beat.

Everywhere inside good order and good feeling prevailed. The various conductors as they entered were received with hearty applause by chorus, orchestra, and audience, the distinguished guests as they were recognized came in for their share of the



plaudits, and everything passed off satisfactorily, and with evidences of a glorious inauguration of the Peace Jubilee.

The universal impression is fairly conveyed by the following copy of a telegram sent from the Coliseum by a distinguished gentleman to his wife, at the close of the first concert : —

*" Nothing like it in a lifetime. Will make any sacrifice to have you here Thursday. Come by Express train ! "*

An English gentleman present sent a cable despatch to Europe, to the effect that the Jubilee is the greatest musical success of the nineteenth century.

From the Boston Daily Evening Transcript.

#### AN ACCOMPLISHED GERMAN MUSICIAN.

*To the Editor of the Transcript.*

You may not be aware of the wide-spread reputation the city of Boston and its musicians enjoy ; proof of this is the presence here of Mr. Carl Mietzke, leader of the celebrated orchestra attached to the court of Mecklenburg-Strelitz, Germany. This gentleman, although upward of sixty years of age, came more than three thousand miles to join his violin with the orchestra at the National Peace Jubilee, and pronounces it the greatest musical event ever witnessed by man. So full is he of Boston and its music loving and supporting public, that he is determined (in case he should live to see the fiftieth anniversary of his service with the Mecklenburg orchestra, which occurs in December, 1873), to settle in Boston. May he live to do so. c.

From the New York Express.

#### FAIR PLAY.

Boston and Gilmore have had a grand success in the Peace Jubilee, and such is the judgment of most impartial people who have been there. There were some follies, mistakes, and the excesses incident to so huge an affair, but, upon the whole, the Peace Jubilee stands out in vaster proportions than anything of the kind ever attempted in the Old World or the New. The thousands who sang and played together with so much melody, afforded such a demonstration as was never seen and heard before of the great power of harmony in the midst of overwhelming numbers of performers and of people. The science of acoustics received a fresh evidence of what an immense volume of sound can do without disturbing the finer sensibilities of our nature. The success is an honor, not alone to Boston and Gil-

more (who, by the way, was master and director of the situation, and as remarkable in his wise forecast as in what he did during the Jubilee), but to the musical powers of the country and the world. . . .

We confess that we for one should have been glad to have just such a Jubilee in New York, and without the trouble of traveling so far to see and hear one of the wonders of the year. So far from being jealous of Boston, we rejoice at her success; and hope to see New York — whose great error always is indifference to her own success — make the effort to eclipse what has been so well done elsewhere; and if there is no man to take the lead in such a monster enterprise, let Gilmore himself be invited. Some of the most capable New York musicians present in Boston declare that the Jubilee was a grand success. Let them next year seek to eclipse it.

From Loomis's Musical Journal.

#### THE NATIONAL PEACE JUBILEE.

The end has come. We must give up looking forward to the great event with anticipation, and look back upon it with delightful recollection. Every one who attended the Festival will look upon it as the brightest musical era of their lives, while those who did not will always regret that they failed to catch the inspiration in time to enjoy the great concerts with the many thousands who went.

The name of P. S. Gilmore is immortal. He has done what few men could or would do, and he richly deserves all the encomiums that have been heaped upon him. Boston will always remember his energy and determination, and the whole world will look upon him as a giant and a wonder. Whether for his labor and anxiety he gets a sufficient compensation or not, he is settled for the future in a position that will always sustain him. To Messrs. Zerrahn and Eichberg, and all who took part in this great undertaking, much credit is also due, and they will stand, as musical men, high in the estimation of the world. Let this great success inspire them all to make a new effort. The experience gained is too valuable to be lost, the gratification of the public is too great never to be again realized, and it is reasonable to hope that this Festival, magnificent as it is, is only the inaugural of many in the future which shall elevate the cause of art, and place America in the front rank among the musical nations of the world.

## THE ROD OF THE PROPHET.

IN COMMEMORATION OF THE BOSTON PEACE FESTIVAL.

The Festival thunders have ceased, the sky no more filled with their clangors  
 The melodious army dispersed, their drums and their clarions silent :  
 But the broad air around us is purer, refreshed by that grand storm of music ;  
 And that host far and near on its banners bears tidings of great good to all  
 men !

For the rock hath been struck, as of old in the wilderness smote the great  
 Prophet,

And flows the fair river of Music o'er the land from this day e'er to broaden !  
 To gather new force as it flows, dowering all in its pathway with beauty ;  
 To make life bright with innocent joys, and to bless all who drink of its  
 waters.

O'er its wide-spreading surface shall float the white, shining wings of the  
 angels.

And they who shall widen the course of this bounteous, op-rushing river ;  
 They who shall hew down the trees, or rive the rough rocks that obstruct it ;  
 They who turn coldness to warmth, or converts baptize in its waters ;  
 They who the ignorant teach to draw from the sweet waves their magic ;  
 They whose clear eyes, future seeing, the barriers break that oppose it, —  
 These the true patriots are, and shall ever be blessed by the people ;  
 These shall Evangelists be, ever preaching the gospel of music !

Far, far away in the East, where the sun from the land burns the verdure,  
 Lie the vast, arid, wide, weary plains, the waterless sands of Sahara !  
 They know not the bright smile of flowers, the green waving grass is denied  
 them.

Like that barren and verdureless waste is the nation that loveth not music !  
 That fair-blooming flower of kind Heaven, that smile from the Giver of all  
 good !

'T is beloved in the land, God be thanked, but the love must grow stronger  
 and stronger.

O'er that hot, scorched plain, faint and dumb with its terrible thirst of long  
 ages,

Now sweep, in tumultuous waves, the wide-leaping, man-compelled waters !  
 And so here, fertilizing, God-guided, may Music's celestial bright river  
 Burst through its bonds and its floodgates, and, Nile-like, flow over its  
 borders !

Its source is divine and benignant, its blessings and pleasures are boundless !  
 And O, may those Festival trumpets, loud-pealing, triumphant, sonorous,  
 In far-reaching echoes resounding, clang on, till the sleepers, awaking, .  
 Shall hear and shall heed the full rush of the mighty, harmonious river ;  
 Till the grand, solemn strains of the Masters shall be known and be loved  
 of the millions ;

Till a thousand fair temples shall rise for the loving, pure worship of Music ;  
 Till the heart of the people be stirred by Music, God's heavenly handmaid !

ARTHUR MATTHISON.

Extracts from a Sermon preached by the Rev. W. L. Gage, at Hartford, Connecticut, June 20, 1869, the Sunday following the Jubilee.

I do not know whether the great tidal wave of feeling which has swept through Boston during the past week has been deeply felt here in Hartford, or has spent itself before reaching this place. It is hardly fair to suppose that the people of this city can have received to any great extent, from the accounts in our journals, that wonderful and overpowering thrill which all have felt who have been permitted to witness the great Peace Festival. But it is not too much to say that any person who has gone through the round of that Festival has come back so charged with it, so full of its wonderful contagion, that for the time being it drives everything back, and becomes the great dominating thought; not of course in any low and unworthy or childish sense, but as with a pomp and majesty that makes even religion catch its hue. And so this morning, although I had expected to respond to a request to repeat an old sermon, yet my mind refuses to take up its theme, and demands to tread along those stately aisles of song, through which I have, with so many thousands of souls, been wandering these past few days. For, above all things else, that Festival has been religious. Nearly all its songs have been songs of the Church; the grand, immortal pæan-hymns which have sprung full-grown from the minds and hearts of great poets and musicians, when they have been in their sublimest mood; great ascription hymns, full of adoration, praise, aspiration; hymns so grand in conception that no force of voice or instrument can ever outrun their own grandeur. But even more solemn than the hymns was the sight of that audience; no cathedral, not Cologne, York, or Westminster Abbey, has ever filled me as the aspect of that colossal audience did. The thought that in a few brief years those acres of people would be lying silent in the ground; more than that, the wonderful and potent magnetism which there is in a great mass of men, stimulating the soul like a fiery cordial, and yet resting down upon it like a cloud; and yet more than that, the unity that there was in this great mass, no longer many men, but one creature, with one mind, one will, one heart, all under the spell of one great creation; — thoughts like these would play over one like the summer wind, and beneath their force one would be melted to tears. There is no man so hard and prosaic but the aspect and voice of that great audience would move him, making his eyes moisten and his heart throb. . . .

There will be no preaching to-day in Boston like the preaching of those immortal hymns from Handel and Haydn and Mendelssohn, which have made hearts thrill and eyes weep the past week. "And of the angels he saith, who maketh his angels spirits and his ministers a flame of fire." And if a flame of fire, how much more shall his ministers be the voice of singers, and the tones of the harp, the lute, and the organ? "Are they not all ministering spirits, sent forth to minister to them who shall be heirs of salvation." I believe it, I heartily believe it. I have no doubt that God is using, and means to use a great deal more than he has yet done, the powerful spell of sacred music to breathe his own peace into the souls of men; to lift them up to him, to fill them with noble aspirations, and to make the hymn the vehicle of regenerating truth to their hearts.

Another thought which impressed me very much this past week was the manner in which all that is great and beautiful clothes itself with the garments of religion. This was a Festival celebrated, not avowedly in the interests of divine things, but as a glad commemoration of the close of War and the return of Peace. It was a secular thing, that is, secular in the ordinary use of the word. But it could not be secular. So great and joyful a fact as the return of Peace at once put on a Christian attire; it refused to walk in any drapery of mere sentiment; it refused to speak in a pagan dialect; it at once began to soar up into the heavens, to put on angels' robes, and to sing the great hymns of the Church. When that vast, cloud-like orchestra stood up on Tuesday, looking like the great canopy of faces which overhangs Raphael's Sistine Madonna, the first utterance of those eleven thousand singers was that great hymn of Luther's which we have in our Book of Praise, "A mighty fortress is our God, a bulwark never falling." Nothing to tell of Peace, but the words of David's great fortress Psalm, rendered into modern thought by Luther, and by him made accessible to the world. With all our wickedness we do not get out of hearing distance of God; and when in our low and unworthy lives we do get anything heavenly down among us, anything so heavenly as the close of a devastating War and the return of Peace, we call on all that is within us to praise the Lord. And so long as men can do this there is hope for the world, for it shows that there is something sound yet down at the root of things; that the religious nature of man, though a tuneless thing, has in it still the elements of a noble harmony; and that when the Holy Spirit shall do its perfect work, the world will rise, not to a fitful gust of glo-

rious feeling, but to permanent and blessed communion with the Lord. . . .

And the grand aim of all these things is just what we have graven on the walls of our church, — Peace on Earth, Good-Will to Man. This was the song of angels when Christ was born; this will be the song of both angels and men till Christ shall come again in the fulness of his glory. In whatever lines or notes, this is the song of earth and heaven; for since Christ came the strains of earth and heaven are in sweet accord. And well it is that the largest body that has ever assembled within the four walls of a building has come together to sing of Peace. It is a prophecy of the great and good time to come; it is, as our fathers would have said, a foretaste of the millennium. Peace on earth, good-will toward man! it is well that we know it now, for even while on earth we can be tuning our voices for the song of heaven. And O that, dear friends, we may live here all the time so in accord with that simple sentence on our church-walls, that when we shall be called away, it may be in Peace; that when heaven's gates shall open, it shall be in Peace; and that when we take our places in the great cloud chorus, our voices shall be so clear and full and strong that all the heavens and the earth shall ring with the glad word, PEACE!

**Extracts from a Discourse on the Peace Jubilee by Prof. E. P. Thwing, of Gorham Seminary, preached at Westbrook, Me., June 20, 1869.**

The past week has been a memorable one in the history of our country. Whether viewed in its relations to the past or future, the Jubilee of Peace which our citizens have kept is worthy our attention to-day. No common or local interest could have called from all parts of this land an assembly larger than ever before met in a single audience-room on this continent, to join in a festival of praise, or could have awakened such a depth and intensity of feeling throughout the community. Musical men may contemplate the spectacle as an artistic success; political or mercantile men may look at it from their point of vision; but the Christian has higher conceptions of the occasion, and of the circumstances that gave it its inspiration and its significance. In the restoration of national unity, and in the promotion of domestic pacification, he sees the movements of the Prince of Peace in the world, the government of which rests upon his shoulders. This occasion should, first of all, elicit profound gratitude to the God of battles.

Most fitting, then, came that grand choral of Luther, *Ein feste berg*, as the opening voice of the Festival, followed by the song of the angels, a prophecy of earth's redemption, "Glory to God in the highest and peace on earth." It was a worthy introduction to a choral worship incomparably grand.

How appropriate a vehicle of gratitude is music and song, a universal language, and used from the Creation till now, to utter angelic and human praise. He who made the morning stars to sing for joy, takes delight in the concord of sweet sounds, and it is our duty, and should be our delight, to cultivate the art of music, particularly sacred song. Listening to the sublime oratorios so nobly rendered the past week, one could not but recall the sentiment of Burns, — "Compared with these, Italian trills are tame." It is to be hoped that the influence of these ten thousand vocalists, and the ten times ten thousand who heard them, will contribute to the popularization of this style of music, unspeakably superior as it is to that of the play-house and the ball-room.

Moreover, the Coliseum itself suggests a striking contrast between the civilization of Christianity and that of Paganism. When the ancient Coliseum was built, the blood of the martyrs, it is said, was mingled with the mortar; when dedicated, the blood of five thousand beasts was shed, and human life was scarcely less cheap. There, under the shadows of the Esquiline and Cœlian hills, eighty thousand citizens gathered to gaze on their favorite gladiatorial shows. There the Roman maidens sat and feasted on sanguinary scenes, lifting their jewelled fingers to indicate whether or not the prostrate captive should live or die. There aged men and tender children, matron and virgin, were torn by tiger, gored by bull. But as the eye drank in the sunshine of last Tuesday, that poured a flood of beauty over that innumerable throng, clothed in summer attire, varied as a flower-garden; and as the vast, overwhelming volume of melody filled the heart and enraptured the senses; and as each heart kept up its silent throb of wonder and of joy that could not be uttered, one could not but feel that this was a Christian Jubilee. Paganism never saw, never could see, such a spectacle. Men of all nationalities, conditions, and complexions were there, but no cringing slave saw before his swimming eye the exulting crowd that gloated over his dying agony. Thank God, then, for the new and holier associations which Christianity has now given to a name hitherto suggestive of cruelty and death.

Once more, this has been a Jubilee of Peace. It is the peace neither of a prison nor of a graveyard, neither of despotism nor

of death. It is the resultant of the re-establishment of law. We rejoice to-day that righteousness has so far preponderated in our councils that justice and law are measurably re-established within our borders. And when all our people can say, as was last week sung, —

*"Not as North or as South in the future we'll stand,  
But as BROTHERS united throughout this broad land,"*

the halcyon days of a lasting peace will return to mark a new era of national prosperity.

Lastly, a convocation so vast in magnitude, so jubilant in character, vividly pictures the final Jubilee above.

"I thought I was in heaven," was the enthusiastic remark of a listener after that "most massive and sublime of chorals," Luther's, had ceased. The dream of Bunyan has had a literal fulfilment: "all the bells of the city rang again for joy; the men sang with a loud voice, saying, Blessing and honor and glory. The king's trumpeters made the heavens to echo, — ten thousand welcomes, with shoutings and sound of trumpet mixing their music with looks and gestures." Who would not enter there, with the "Conquering Hero," not for a five days' festival, but for Eternity! Admitted at no costly rate, but, through Christ, welcomed without money and without price, the poor, ignorant, untitled, and unknown, yea, "whosoever will," to the festivities of heaven! Yet, as no singer could be admitted to the festival below without examination as to his qualifications, without months of patient practice of the songs they sung, so no man can join the new song above, save "the hundred and forty and four thousand" who learned it here on earth. *Who will begin a rehearsal to-day?*

Extract from a Sermon preached by the Rev. R. H. Neale, the Sunday after the Jubilee.

I spoke on the subject of the Jubilee last Sabbath, but the whole affair as now known to the public is so full of instruction that I wish to refer to it again, and gather up some of the practical lessons which it teaches.

It shows what one earnest man can do. Mr. Gilmore, the projector of this enterprise, has set an example of energy which men in every good cause, secular or religious, would do well to imitate. He had faith in himself, faith in his undertaking, and he has gone through it nobly. He has stood firm and undaunted amid discouragements and rebuffs which would have prostrated a man of ordinary nerve. He is a fine illustration of what can be



done and endured by cool self-reliance and a determined will, accompanied, as I understand in his case, with remarkable patience and imperturbable good-nature. Such a man is more efficient single-handed and alone than he would be with thirty at his ears and heels to fetter and advise him. Noah, it is said, if he had only been one of a company, would not have built the ark till the flood had come and swept them all away. Nor would Moses, if he had depended on human help, have led Israel out of Egypt, or Joshua conducted them over the Jordan to the promised land. Men of might look to God and their own strong arm, as David, the shepherd of Bethlehem, triumphed over the champion of Philistia against his overtowering stature and his brazen helmet and spear like a weaver's beam, measuring six cubits and a span.

Another lesson taught by this Jubilee is the importance of system, organized effort. Though one mind was prominent and visible in all the arrangements, yet various talents were harmoniously employed. There was a committee for every department, — a committee on the building, a committee on the press, a committee on invitations, a committee on finances, — composed of men who were specially fitted to the work assigned them. Besides, as in Solomon's time there were men singers and women singers, and musical instruments, and that of all sorts, and all made subservient to one end, a capacity to take advantage of circumstances and subordinate all surroundings to one controlling purpose is always an element of power.

From the Boston Daily Evening Transcript.

#### A DESERVED COMPLIMENT.

The following communication explains itself: —

Boston, June 22, 1869.

MY DEAR SIR, — I have the honor and pleasure to advise you that, at a special meeting of the Executive Committee, holden this evening at the St. James Hotel, it was unanimously

*Voted*, That the Executive Committee of the National Peace Jubilee Association tender to John R. Hall, Esq., the superintending architect of the Coliseum, their thanks for the able manner in which he has discharged his official duties, and also for his devotion of time and services in promoting the success and grand purpose of the Jubilee.

I remain, dear sir, with much regard,

ours very truly,

HENRY G. PARKER, *Secretary*.

Mr. Hall's part in the construction of the immense Coliseum certainly entitles him to all the praise that a grateful community

can bestow. The safety of the immense audiences it was calculated to hold required constant watchfulness on the part of those to whom its construction was intrusted; and the results of the past week are evidence that the great work could not have been placed in better hands, or where the experience of years in architecture could have been more thoroughly and successfully tested.

While to Mr. Hall, as superintending architect, the greatest credit is due for the faithful, able, and energetic manner in which he performed the very important part intrusted to him, still to Mr. Francis Allen, who first became interested, and did such valuable service in preparing the original plans, the projector is greatly indebted for aid and sympathy, and would place among the first to whom, in this final review of the great work in which so many were honorably engaged, he would render his grateful acknowledgments.

NIBLO'S GARDEN, NEW YORK, June 23, 1869.

MY DEAR GILMORE, — Will you allow a very old friend, who has watched with pleasure and pride your onward career, to congratulate you on the successful *fait accompli* of the Boston Peace Jubilee?

No one knows better than myself how thoroughly original and identified with yourself has been the entire movement; and I confess that in few hands would such a colossal undertaking have been so successfully matured. But your powers of organization and unrelaxing habits of toil have ably seconded and realized an idea which has been hailed with acclamation by the entire country.

It is impossible to overrate the benefits immediate and prospective of the Festival. Beyond the present gratification afforded to hundreds of thousands by this gigantic musical celebration provided under your direction, I believe that much good will result from this attempt to mass choral societies together to an extent never before realized in our country or in any of the foreign capitals.

The result in this case has been an entirely novel musical sensation, and one, I am proud to say, as legitimate as deserved.

The sublime spectacle of these masses of choralists and the

orchestral army, obeying the every motion of the wand you wielded like another Prospero, will not speedily be effaced from my memory.

It has been my good fortune to witness several of the largest musical congregations of the chiefest European cities, — notably the great Triennial Handel Festival at the Crystal Palace, London, and the Allgemeine Sanginfest at Vienna, but never to me did anything approach in the grandeur of effect, in the magnificence of enthusiasm, and the positive artistic merit of your late enterprise, and it is with full confidence in the just direction of public feeling that I now express a hope that your own Herculean labor in this great event will not be suffered to be commemorated only in a few ephemeral newspaper paragraphs. You have deserved well of the whole country, and I am confident that your fellow-citizens do not require to have suggested to them a proper, permanent, and substantial recognition of your deserts.

In any such proof of appreciation and esteem none would join more cordially than,

My dear Gilmore, yours very truly,

HENRY C. JARRETT.

ST. STEPHENS COLLEGE, June 19, 1869.

MR. P. S. GILMORE.

DEAR SIR, — On behalf of the Musical Union of St. Stephens College I have the honor to tender you the following resolutions: —

Whereas certain patriotic citizens and eminent musicians have undertaken and carried through with remarkable success a musical Jubilee in honor of the restoration of national Peace, and for the furtherance of genuine music among the American people, on a scale which for grandeur and magnificence has been unequalled in the history of the world: Therefore, be it

*Resolved*, That we, members of the Musical Union of St. Stephens College, as students of Music, congratulate ourselves upon the new impetus which we believe the present musical Festival will give to the study and performance of genuine music, on correct principles, in this country; and that we feel it to be a step in the right direction, in which, as friends of the cause, we heartily rejoice.

*Resolved*, That on account of distance and college duties, we sincerely regret our inability to be present.

*Resolved*, That we extend to Mr. Gilmore and his coadjutors our thanks for projecting and carrying out this *greatest musical achievement* of the nineteenth century.

*Resolved*, That the Secretary be instructed to forward a copy of these resolutions to Mr. Gilmore

Very truly yours,

J. H. WEDDELL, *Secretary*.

BUFFALO, June 20, 1869.

MY DEAR GILMORE, — Any man who can call together fifty thousand people each day for four days, and instruct and amuse them, is a public benefactor. You have done this, and I congratulate you upon the great and acknowledged success of the "Peace Jubilee."

I have just returned here, from home, and I hear only exclamations of praise.

Wear your honors, for you deserve them.

Very truly,

OTIS KIMBALL.

#### THE OLDEST MEMBER OF THE CHORUS.

LAWRENCE, June 19, 1869.

P. S. GILMORE, Esq.

SIR, — It may interest you to know that E. Alden, M. D., of Randolph, Mass., aged eighty-one years, sung in your grand chorus; and that sixty-one (61) years ago he was the conductor of the choir of Harvard College. He was perfectly familiar with all the choruses, and enjoyed them much. Probably he was the oldest member of your chorus.

Truly yours,

C. E. FISHER.

ORANGE, N. J., March 21, 1870.

MR. P. S. GILMORE.

MY DEAR SIR, — It was with feelings of very great pleasure that I received an invitation to be present at the Peace Jubilee celebration in June last. I quickly accepted it, and went with high anticipations. Those anticipations were fully realized. The overwhelming power and magnificence of the grand chorus I think surpassed all previous experience. . . . I came away abundantly satisfied, and it will ever be a source of gratitude to me to know that my early labors in elementary teaching were so highly appreciated as to have procured for me the unexpected and distinguished consideration which I received.

I am very truly yours,

LOWELL MASON.



## Commonwealth of Massachusetts.

## HEADQUARTERS

BOSTON, June 22, 1869.

General Order No. 8.

The Commander-in-Chief thanks the officers and soldiers of the Volunteer Militia of the Commonwealth for their prompt and cordial response to his call for duty on the occasion of the reception of the President of the United States, on the 16th inst. He also takes great pleasure in announcing to them that the President expressed in warm terms his gratification at their soldierly bearing and general good appearance.

Major-General Benjamin F. Butler, commanding Division M. V. M., is charged with the promulgation of this order.

By order of His Excellency, William Claflin, Governor, and Commander-in-Chief.

(Signed) JAMES A. CUNNINGHAM,  
Adjutant-General.

The Executive Committee had numerous applications for the use of the Coliseum, but transferred all such to the builders, into whose hands it fell, according to contract, shortly after the Jubilee. Here are a few of the letters, and it is pleasant to place upon record the fact that Mr. Donahoe, the writer of the following, realized about *Ten Thousand Dollars* through one concert, for the object named in his note, previous to the final demolition of the building.

BOSTON, April 24, 1869.

*To the Members of the Executive Committee,  
National Peace Jubilee.*

GENTLEMEN, — I desire to secure the Coliseum for a concert in aid of the Home for Destitute Children, after the Peace Jubilee. I would prefer the Sunday immediately following the ceremonies.

Yours respectfully,

PATRICK DONAHOE.

BOSTON, April 16.

*To the Committee on the Peace Jubilee.*

GENTLEMEN,—I would respectfully ask if there is any way by which I could have the use of the Coliseum after or between your own exhibitions. There are probably between two or three thousand pictures to be sold, and I know of no place in Boston large enough for their display.

I think if the committee were disposed to take the matter into consideration, some plan might be adopted whereby the sale might be an aid and not a hindrance to you; also, that a number of the paintings might be loaned to you during your exhibition.

Very respectfully,

JOSEPH LEONARD.

From the Boston Daily Traveller.

## THE NATIONAL PEACE FESTIVAL

“Our revels now are ended.” Our week of jubilee has closed. The actors who took part in it have sought their several homes. The grandest musical event of the world’s history has terminated as it began, triumphantly; and Boston nestles down contentedly on her triple hills and resumes her wonted quiet. A festival of such gigantic magnitude as ours calls for especial congratulations and felicitations to all who in the remotest way contributed to its success; to a success so marked as almost entirely to have drawn the sting from envy, and to have compelled a recognition from many of those who hitherto have been so short-sighted and prejudiced as to imagine that no undertaking whatever could be carried out which had not its birth in the charmed circle in which they live and move and have their being. The press of the country, never so largely represented as on this occasion, has, with almost unanimity, done justice to Boston and its Jubilee. . . .

The success of the Jubilee was beyond all precedent, and far in advance of the most sanguine anticipations. That it would be a success, no one here in Boston, who was aware of the manner in which it was progressing, could for a moment doubt; but that that success was realized to such an unexpected extent was startling even to us, who have ever been among its most earnest supporters. It was a success such as to entirely disarm criticism, if we can look upon criticism in connection with the vastness of the design. We certainly do not propose to claim for the Jubilee an absolute perfection; yet was it so near perfection

as to challenge the wonder and the admiration of the hundreds of thousands who participated in it. . . . In all respects the design of the originator was fully carried out, and the Jubilee became in reality, what it purported to be from the start, "The grandest musical festival ever known in the history of the world, to commemorate the restoration of Peace throughout the land, — the greatest cause for national rejoicing that the American people have ever been called upon to celebrate." The expense entered into by the Executive Committee, with the firm determination to carry out all the promises made to the public in reference to the Jubilee, was something enormous, — *upwards of three hundred thousand dollars* having been lavishly but most judiciously expended, mostly before the return of as many cents. For their sake, although that was a secondary matter with them, we are happy to announce the undertaking a financial success. All honor to those noble gentlemen who, without thought of a return, subscribed so liberally of their wealth. Nor, in this connection, must our city government be forgotten, whose hospitality to its invited guests — including the most exalted of our own land and the representatives of the courts of all the nations with whom we are in bonds of amity — was of the most open-handed nature. They have won new honors for Boston, and made for the proud old city a reputation of which we can justly boast, and which will be acknowledged throughout the civilized world. The unanimity, too, with which the Press of our city upheld the scheme from the start should not be forgotten. To all is credit due, and, indeed, "more is their due than more than all can pay." The projector of the Jubilee was singularly fortunate in the selection of the lieutenants to whom he intrusted the details of building up the grand chorus and orchestra. The amount of labor performed by each of these gentlemen was somewhat incredible, but it was well and faithfully done, and we are certain their pains will be rewarded by directors and public. And now, "though last, not least in our dear love," comes the projector of the enterprise, the main-spring of all, PATRICK S. GILMORE, who, with the wand of an enchanter, called to his aid those spirits which breathed celestial harmony. What can we say of him that the public will not indorse? Without him we could not have had the Jubilee, for his was the mind to conceive and his the executive ability to carry it through. Is there another man to produce the wonderful musical effects that he has? He has been likened to Julien, but Julien never was possessed of Gilmore's grandeur of conception. He stands alone. None but himself can be his parallel. What

a debt do we not owe him, and how shall we ever repay him? A contemporary suggests that "Bostonians should not let their gratitude end in mere words of praise. Hundreds of thousands of dollars have been realized by our business men — indirectly, perhaps — from the vast concourse of people which have come to our city, and we bespeak for Mr. Gilmore some solid testimonial as a return for his generous and self-denying labor. Now is the time, when we are all alive to the enterprise, to commemorate this desired object, and to show to the country that the so-called cold heart of New England can be warmed with feelings of gratitude to the man who has done so much to bring glory and honor to our own metropolis. Nothing less than a good first-class house in fee simple and twenty-five thousand dollars in secure interest-paying bonds or stocks, can be a suitable token for the hero, P. S. Gilmore." We indorse the above, with the hope that our testimonial will be one hundred thousand dollars, rather than twenty-five thousand dollars. Let the community set about it at once, and chill not device by coldness and delay. Mr. Gilmore is the great Alcides of the field. He has done more to give a world-wide renown to our city than ever has any one individual. We know thoroughly his self-sacrifices, his Herculean labors, his heart-burnings and his aspirations for the success, and the success only, of the Jubilee, without thought of remuneration or personal aggrandizement. Let it not be said that we as a community are ungrateful; but let the testimonial which shall, ere many days, be presented to Mr. Gilmore be as worthy of our citizens as it has been nobly earned by the man.

From the Boston Daily Evening Transcript.

#### A TESTIMONIAL TO MR. P. S. GILMORE.

To mark and express the feelings entertained towards him as the original projector of what can now without boasting be indeed called the Great Musical Jubilee, has naturally suggested itself to the minds of our citizens. Mr. Gilmore has not only showed decided genius for his grand enterprise, but has had from the beginning entire faith in its practicability and success; and his undaunted zeal has only been equalled by his unwearied activity and toil. The Coliseum, with its choruses, orchestras, bands, organ, and audience; the city, with its crowds of visitors and its distinguished guests, — all that characterizes the festal occasion, is primarily due to the conception, courage, and gift for planning and executing of one man; who for a while stood alone advocating his bold project, whilst others looked upon him almost



as a visionary with unsettled brain. As an amend for the involuntary scepticism with which his startling plan was first greeted, and as a grateful acknowledgment of his earnest and large services, some popular appreciative tribute is called for; and the feeling is that this should be tendered sufficiently early to connect it with the occasion he has made a memorable one for Boston.

From the Boston Daily Advertiser.

#### THE GILMORE TESTIMONIAL.

A few gentlemen, gathered together by chance yesterday, subscribed the following sums for tickets to the grand Gilmore Benefit, which will take place on Tuesday next: —

Horatio Harris, \$500; Jordan, Marsh, & Co., \$500; F. Skinner & Co., \$500; M. M. Ballou, \$500; Oliver Ditson & Co., \$500; Hallett, Davis, & Co., \$500; Frank Wisley, \$500; Lewis Rice, \$500; H. D. Parker & Co., \$500; Leland, Allen, & Bates, \$100; T. E. Chickering, \$100; Wheelwright, Pippey, & Anderson, \$100; Cheney & Milliken, \$100; S. R. Niles, \$50; Charles F. Wood, \$50; C. A. Lambard, \$50; Daniel N. Haskell, \$25.

Other generous subscriptions for this worthy purpose, made at Music Hall, will soon be officially published. The following letter needs no introduction: —

MUSIC HALL, BOSTON, June 23, 1869.

H. G. PARKER, Esq., *Secretary*.

DEAR SIR, — In the papers of to-day you have advertised a concert for the benefit of Mr. P. S. Gilmore, to take place at the Coliseum on Tuesday next. Wishing to contribute to the same, as I hope every citizen of Boston will, I offer you the services of myself and my assistant, Mr. H. L. Hayford, for the occasion, gratuitously.

Respectfully,

A. P. PECK.

Present indications warrant the assertion that the benefit will be, as it should be, a noble one, and it is not unlikely from the demand already made, that tickets will command as high a premium as they did last Thursday, when speculators obtained twenty and thirty dollars for a single seat. Besides the subscriptions above published, orders were received yesterday for nearly \$2,000 worth of tickets. Last night Mr. J. Thomas Baldwin went to New York for the purpose of engaging the principal musicians of that city to resume their positions for this occasion in the grand Jubilee orchestra.

Boston, June 29, 1869.

DEAR SIR,— In inaugurating and carrying to a successful issue the Musical Festival recently held in this city, Mr. P. S. Gilmore has undoubtedly conferred a great benefit upon our whole country and upon Boston in particular.

We trust his energetic efforts in this direction are appreciated, and that evidence of it will be shown in a pecuniary reward, handsome and substantial. In furtherance of this object we hand you our check for five hundred dollars, and subscribe ourselves

Yours, very respectfully,

FOSTER & TAYLOR.

HON. A. H. RICE.

OFFICE OF THE ADAMS EXPRESS CO.,  
BOSTON, June 26, 1869.

EBEN D. JORDAN, ESQ.

Enclosed you have check for three hundred dollars (\$300) as a gift for P. S. Gilmore, Esq., for his efforts and wonderful success in astonishing the world with a "Peace Jubilee."

Respectfully yours,

ALVIN ADAMS.

Boston, July 27, 1869.

HON. A. H. RICE, ESQ.

DEAR SIR,— Enclosed you will find one hundred dollars, which please place to the credit of the "Gilmore fund," without acknowledgment of the *newspapers*, and oblige

Yours truly,

BARNEY CORY.

Boston, June 22, 1869.

*To the Editor of the Boston Post.*

SIR,— I read all the Boston dailies, but I think no one of them has bestowed such unstinted, generous, and well-deserved praise on the Jubilee performances at the Coliseum, and upon Mr. Gilmore, as the Post.

I am greatly pleased with your suggestion in your paper of to-day, for a testimonial to Mr. Gilmore. It ought to be, at least, a *hundred thousand dollars*. He has benefited Boston to the extent of *millions*. It should be as large a sum as I have

named, because, as I have learned, he keeps himself constantly poor, by his generous benefactions to the needy and unfortunate.

I hope you will earnestly press your suggestions.

Truly yours,

WILLIAM C. BROWN.

From the Boston Post.

The expressions of satisfaction with the proposed public testimonial to Mr. P. S. Gilmore are universal. The heartiness with which they are given, too, is not the least part of their value. It is necessary only to announce the date and place of the testimonial to assure its perfect success beforehand. Our citizens do not habitually fail to recognize distinguished services with the most substantial proofs of appreciation. All know Mr. Gilmore's rare deserts: his name is on every tongue. The language he provokes is that of gratitude and sincere admiration. It is not now so much in the public mind that he conceived and carried his stupendous project through a forest of early obstacles and discouragements, as that, when he had secured all the co-operative resources of the community for the accomplishment of his triumph, he at last achieved such a marvellous triumph as he did. This is the real test of all individual power, that after opportunity comes the purpose be executed to its full limit. Not an individual who owes so much to the noble triumph of Mr. Gilmore, but will be eager to testify in a substantial manner to his appreciation of his great merits. Let this testimonial be the most generous ever proffered by generous Boston.

From the Commercial Bulletin.

#### MR. GILMORE'S CONCERT.

The liberality of the Executive Committee of the Jubilee Association has been promptly seconded by private generosity, and it is likely that Mr. Gilmore will realize the handsome sum of one hundred thousand dollars as a recompense for his eminent services. He deserves it all and more. But more precious to Mr. Gilmore than mere pecuniary compliments, generous though they are, must be the cordial and unanimous expression of respect and gratitude which his achievement has evoked from the people of Boston. He has received the strongest assurances that his genius, his untiring energy, and his modest and unself-

ish conduct have been thoroughly appreciated by his fellow-citizens.

From the Sunday Courier.

#### TESTIMONIAL TO P. S. GILMORE

One of the most eventful performances that pertain to the grand musical Festival will be the grand benefit concert to be tendered to the illustrious projector, Mr. P. S. Gilmore, next Tuesday afternoon. That some significant testimonial was due to Mr. Gilmore, as his unquestioned right, although not claimed by one whose modesty only equals his indomitable energy, has been very generally conceded on all sides, and the fitting result of the various suggestions made by the many interested has been arrived at in this grand concert, which will most appropriately, and, we doubt not substantially, testify the profound estimation in which Mr. Gilmore's great efforts, in the cause which has given new lustre to our city's fame, are regarded. . . .

From the Boston Daily Evening Transcript.

#### THE GILMORE TESTIMONIAL.

The following additional subscriptions have been received:—

Mason & Hamlin, \$500; E. & G. G. Hook, \$300; J. Vila, Jr., \$100; Fogg, Houghton, & Coolidge, \$100; A. H. Rice, \$100; N. A. Thompson, \$50; Spalding, Hay, & Wales, \$50; Horswell, Kinsley, & French, \$50; Mrs. Harrison Gray Otis, \$50; Hovey & Fenno, \$50; W. V. Hutchings, \$50.

Among numerous letters Mr. Gilmore has received is the following from Mr. Eichberg:—

BOSTON CONSERVATORY OF MUSIC,  
BOSTON, June 24, 1869.

P. S. GILMORE, Esq.

DEAR SIR,—Allow me to sincerely congratulate you on the eminent success that crowned the "National Peace Jubilee," originated by you. As one of its conductors and as a member of the Music Committee, I had a full opportunity to appreciate the tireless energy, the entire unselfishness, of him to whose efforts Boston is indebted for the long-to-be-remembered week ending with the 19th of June. Allow me to add, with my best wishes for the success of your approaching testimonial, that I shall be most happy to aid it by any and all means in my power.

I remain with great respect,

Yours very obedient,

JULIUS EICHBERG,

*Director Boston Conservatory.*

While the projector of the Peace Jubilee has in this volume endeavored to give a faithful account of all the means employed in bringing the enterprise to a successful consummation, he has drawn abundant testimony from the press of the country to enable the reader who may not have been present at the Jubilee to form a good idea of the general result, and of the deep interest manifested everywhere in the Festival. The exuberant spirit of the great audiences that crowded the Coliseum during the eventful week cannot be described. No pen could photograph the scene, or the spontaneous outbursts of enthusiasm, the wild upheaving and commotion of such a sea of humanity as was never before, at least in modern times, gathered under any less spacious dome than the sky. The waving of handkerchiefs, the cheer upon cheer, the general abandon with which every one vented his joy has never been paralleled; and after all that has been said, and so well said by the press, the present writer will not attempt to portray it.

As a *popular* musical demonstration, the undertaking was a marvellous success. Day after day, from first to last, it was a succession of triumphs. Never before had music drawn together such happy crowds, never had it been the occasion of such scenes of rejoicing, such a carnival of pure pleasure, such an outpouring and commingling of all the best and noblest elements in the human character. So widespread was the interest, it may be said the whole land was filled with harmony; and soon from the remotest shores were heard as it were the reflux wave of melody in the joyous greetings of our music-loving friends beyond the sea. The tens of thousands who came and saw and heard, would not exchange the happy experiences of that week of weeks for any small consideration.

So delighted were the citizens of Boston and the entire public with the "food of angels" on which they had been regaled, and so anxious were all for just one more taste of the heavenly feast, that at very short notice the programme for another entertainment was prepared; and a grand sacred concert given in the Coliseum upon the Sunday evening immediately following the Festival proper, in which over six thousand singers, a very large orchestra, and all the artists of the Jubilee took part. That, too, was a great success.

Whatever the abuse, opposition, ill-will, or want of confidence that was manifested towards the enterprise or its projector in its earlier struggles, it was more than compensated for by the generous acknowledgments of the press when the feasibility and success of the "experiment" were fully demonstrated.

Scarcely had the last notes died away when there seemed to be a spontaneous and general call for some special recognition of the value to the cause of music of the efforts of the projector. Encouraging letters were received and liberal subscriptions offered, and the Executive and other committees, the chorus, the artists of Boston, the conductors, all, all united in preparing an entertainment the proceeds of which were to be tendered as a compliment to Mr. Gilmore. It was one of the most *substantial* and friendly rewards for gratuitous service ever received by a member of the musical profession.

The concert was given in the Coliseum on Tuesday, June 29th, and was in every respect another "day of Jubilee." Many who did not patronize the Festival proper came forward upon this day, and with heart and purse the noble and generous citizens of Boston placed the projector "right side up *with care*" for the remainder of his days. He had not then, and he has

not now, words in which to thank all,—the press, the public, the great army of musical volunteers, and also the officers of railroads leading into Boston, for their generous efforts and appreciation of his services, and the kind and cordial spirit manifested towards him on that particular occasion. He had labored hard and long—for nearly two years—to have his conception of the Jubilee carried out, and after so many months of constant toil and anxiety, when the great work was accomplished and the seal of public approbation placed upon it in such an impressive manner, his power of endurance gave way, and he felt himself completely prostrated, and in great need of rest to recuperate his wasted energies of mind and body.

Immediately following the close of the Jubilee a general settlement of its financial affairs took place. The Executive Committee held many meetings, auditing accounts and examining bills *et id genus omne*. It seemed as if there were no end to the demands made upon them. Extraordinary expenses had been necessarily incurred, and bills, bills, bills poured in in such a flood for weeks after the Festival, that for a short time it was impossible to tell whether the receipts would balance the expenses.

Leaving all matters pertaining to the finances of the Festival in the hands of the Executive Committee, including the proceeds of the concert for his own benefit, which Mr. Gilmore insisted the Committee should draw upon in case the receipts should fail to meet the expenses, rather than call upon the subscribers to the guaranty fund, he set sail for Europe for the restoration of his health. Upon his return, after an absence of some months, he had the pleasure of reading the following final report of the Executive Committee, which was published during his absence for the information of the public.

## FINAL REPORT OF THE EXECUTIVE COMMITTEE.

## ENTIRE RECEIPTS OF THE JUBILEE.

The Executive Committee of the National Peace Jubilee Association, having finally closed their accounts, make the following statement of the pecuniary results of that great enterprise :—

|   |                   |
|---|-------------------|
| Total receipts from sale of tickets, rent of rooms, and all other sources . . . . . | \$ 290,270.33     |
| Expended as follows :—  |                   |
| Cost of Coliseum building, complete   | \$ 120,750.68     |
| Paid musicians, vocal and instrumental . . . . .                                    | 79,366.65         |
| “ advertising . . . . .   | 27,298.96         |
| “ board and lodging of musicians . . . . .  | 26,200.85         |
| “ decorations of Coliseum . . . . .   | 11,170.12         |
| “ music and printing . . . . .  | 5,533.94          |
| “ Messrs. Hook, for organ . . . . .   | 3,000.00          |
| “ doorkeepers and sale of tickets . . . . .   | 2,504.31          |
| “ incidentals, land damages, clerk hire, gas, water, etc., etc. . . . .             | 7,562.78          |
|   | <u>283,388.29</u> |
| Balance in the hands of Treasurer . . . . .   | \$ 6,882.04       |

The committee deem it proper to state that their connection with the Jubilee commenced on the 16th of March, some months after the enterprise had been originated and announced by Mr. Gilmore, who had up to that time labored with unfaltering zeal and industry, but who was without the necessary funds or business facilities either to accomplish his plans, or even to carry them beyond the point which he had then attained.

They were induced to embark in it from sympathy with a man of genius who was exhausting himself and his means through an enthusiastic devotion to a grand conception, which from its magnitude and novelty the public was slow to indorse; and from their own desire to furnish, at the most delightful season of the year, in New England, an entertainment to our own citizens and to the multitude of visitors accustomed to seek business or recreation in this direction, an entertainment apart from the ordinary routine of popular diversions, and which should combine and exhibit some of the best results of the extensive and long-continued musical culture of this community.

Mr. Gilmore's belief in the general success of the Jubilee was



undoubting; and under such inspiration he was led not only to contemplate its pecuniary returns as secure beyond the possibility of failure, but out of the generosity of his heart he proposed to distribute a portion of its surplus funds among the widows and orphans of deceased soldiers and sailors. The committee would gladly have shared in his enthusiasm and his generosity; but it was apparent to them from the beginning that material modifications of his plans and a different mode of administration were necessary to place the Jubilee within the province of success; and these they proceeded to make without adopting his promises on the one hand, and without lessening the attractiveness of the Jubilee on the other. The risks, labors, and discouragements which they encountered were much greater than they anticipated. The figures given above show the pecuniary risks which were liable to turn into the form of positive loss had the weather been unpropitious, or had one of numerous incidents occurred which might have destroyed success; but the figures do not indicate the incessant labor and anxiety attendant upon the selection of a site for the Coliseum, which should be unobjectionable to the public and yet sufficiently approachable for the purpose; the erection of the vast edifice and the manifold details of preparation to meet the needs of the *personnel* of the Jubilee and the capricious taste of the public; more than all, the enterprise was carried through amidst general apathy, doubt, and positive opposition, with the hearty encouragement of but few. Its pre-eminent success silenced opposition, and the vast multitude who were thrilled with its magnificent and inspiring performances, no less than the students of harmony, who found in the successful blending of the great number of voices and instruments musical effects of the highest interest and value, were finally unqualified and zealous in its praise.

No member of the Executive Committee has received any salary or compensation for his services on the committee, nor has there been a distribution of any portion of the profits among them; some of them even bought their own tickets of admission to the Jubilee performances, both for themselves and their families, while others paid their own travelling and other expenses in furthering the success of the enterprise.

The functions of the committee virtually ceased with the series of promenade concerts held in the Coliseum during the second week after the Jubilee closed; the Coliseum remained in their possession, but unused, until the 1st of August last, when it was passed over to the builders, in accordance with the terms of

the building contract; and since the 1st of August this committee has had no interest in nor control of the building, and no responsibility for the uses to which it has been devoted or even for its continuance; nor have they now any connection with the means used to dispose of the structure, nor in the result that may follow. They are led to make this statement for their own defence against some unfriendly criticism, which has undoubtedly arisen from a misunderstanding of a portion of the public in this particular, and not with any purpose or intention of reflecting upon those with whom the present responsibility for the building rests. They simply wish it distinctly understood that the entertainments advertised in connection with the final disposal of the Coliseum building have no connection whatever with the National Peace Jubilee, nor with those who conducted it.

Contrary to general apprehension, the receipts of the Jubilee were sufficient to pay all its expenses without calling upon the guaranty fund; and there is in the treasury, as above stated, a balance of \$6,882.04, which is absolutely at the disposal of the committee, to be used for the reimbursement of their own expenses, compensation for their services, or for any other purpose to which they may please to appropriate it. They have unanimously decided to add this amount to the proceeds of the benefit concert given to Mr. Gilmore, and as their own testimonial of their appreciation of his genius and tireless energy in inaugurating one of the most brilliant and successful entertainments of modern times. The proceeds of that concert amounted to \$32,146; add balance in treasury, \$6,882.04, making a total testimonial placed in trust for Mr. Gilmore and his family of \$39,028.04.

The committee will share with a generous public the common gratification which this result of their labors affords.

ALEXANDER H. RICE, *President*.  
EBEN D. JORDAN, *Treasurer*.  
HENRY G. PARKER, *Secretary*.  
JOSIAH BARDWELL.  
HORATIO HARRIS.  
OLIVER DITSON.  
FRANK WRISLEY.  
M. M. BALLOU.  
GEORGE H. DAVIS.  
LEWIS RICE.  
FRANCIS RICHARDS.

Boston, October 20, 1869.

LETTER FROM MR. M. M. BALLOU,  
OF THE EXECUTIVE COMMITTEE.

ST. JAMES HOTEL, October 18, 1870.

FRIEND GILMORE,—With an unoccupied half-hour on my hands, awaiting an appointment, I find myself recalling our conversation of this morning, and deducing therefrom certain reflections.

I have thought how fully you illustrated the fact, that great works are not accomplished by strength, but by perseverance. The resistless force of this quality, backed by an honest zeal and almost religious conviction of duty, in your instance amounted to inspiration. When that larger and more comprehensive event (to which you now look forward so hopefully) shall occur, the experience gained in the first enterprise will be invaluable. You have learned that before the world, even as in social life, it is persistency and fixedness of purpose which win the goal. One must toil, endure, *believe*, and never turn back!

The divine art, whose able exponent you are, is in itself a powerful incentive. Music, the child of prayer, the companion of religion, is the fitting agent for the consummation of so grand and noble a purpose as the first Peace Jubilee and the one proposed. It seems to me to be the only available mediator between spiritual and sensual life,—between earth and heaven. It gives wings to the soul, elevates the heart and mind, and prepares the way for all good and holy purposes. Without the tangible aspect of other high arts, Music is the most suggestive of them all. Is it to be wondered at, then, when we see its votaries coming forward with a heaven-inspired purpose to sanctify the dawn of Peace upon the American people, or again to offer pæans for a world's harmony?

But I did not take my pen to teach you what Music is. I am recalling, rather, our late experience. It is a sad thought, after all, to realize that success is the criterion of excellence with nine tenths of the world. Every one was ready to applaud your efforts after success had crowned them. It is not what men do worthily, but what they do successfully, which is recorded in letters of gold, and which dazzles the eyes of the world! Thus, none of us hasten to make known our sorrows,

our trials and failures; these we lock up in our own breasts, to the world is confided our triumphs only. Pride, which sustains us not unfrequently in the former instance, betrays us as often in the hour of success. But one of the most honest and deserved compliments which your friends can pay you is to refer to the modest yet manly course with which you met, a year since, your accumulated honors.

When Peace shall once more spread her white wings over Europe, your proposal of a World's Jubilee will be like the sacred bow set in the clouds, its base shall rest upon the earth, but the arch shall be lost in heaven, and from thence shall come the Divine spirit, and like the rainbow, — which is born of clouds and tears, — it shall be a covenant between the nations of Peace and Good-Will.

With hearty good wishes for yourself, and sympathy in the work which you seem by Providence impelled to accomplish,

Believe me,

Cordially yours,

M. M. BALLOU.

P. S. GILMORE, Esq.

Mr. Gilmore hopes he shall be pardoned by Mr. Ballou for introducing the foregoing private letter, which does not strictly belong to the history of the Jubilee; but as it has an important bearing upon the great event, and foreshadows another of mightier magnitude, it may not be considered entirely out of place here, or devoid of interest to the general reader.

Mr. Ballou, it is unnecessary to repeat, was one of the solid pillars that upheld the Peace Jubilee through all the rude shocks that assailed it, — one of the few who believed in it, worked for it, who never wavered in his devotion to it, but stood "faithful among the faithless" from first to last.

Yet in the foregoing beautiful letter, written nearly a year and a half after the Jubilee, he, in entire forgetfulness of his own labors, awards such hearty praise to the projector, that he believes it will be gratifying

to his many friends to see such proof of the kind feelings entertained towards him by one who occupied so prominent a position in the management of the Festival and did so much towards its success. But the principal reason for inserting the letter here is the allusion which it makes to the coming of another musical festival of far greater grandeur and importance than the past.

Two years ago the Boston Peace Jubilee held the nation spell-bound by the sublimity of its music. That great volume of song swept through the land like a flood of melody, filling every Christian heart with "glad tidings of great joy." It came like a sunburst upon the musical world, shedding light where all had been darkness before, and revealing a new sphere of harmony, a fairer land of promise, and triumphantly realizing greater achievements in the divine art than were hitherto thought possible. It will ever be a memorable epoch in the history of music.

Never before had musical enthusiasm run so high in our own land, never had there been such an occasion to call it forth. It was a grand outburst of sacred song, an overwhelming outpouring of the people, a universal expression of joy and thankfulness that Peace, blessed Peace, had settled down upon the land once more. It was a glorious event, and thousands upon thousands are happier to-day for that one week of heavenly music.

The boom of the cannon, the stroke of the bells, the clang of the anvils, the peal of the organ, the harmony of the thousand instruments, the melody of the ten thousand voices, the inspired works of the great masters, the song of the Star Spangled Banner, the cheers of the multitude, the splendor of the spectacle, the general excitement and interest of the event, — all this is the rich possession of many a memory, and will ever be recalled as among the happiest experiences of a lifetime.

It was indeed a glorious triumph for all interested,—a triumph for the individual participant, a triumph for the nation, a triumph for the musical world. Is there one of the thousands who were there who would not wish to see, to hear, to take part in another such feast of music,—nay, in a festival of double the magnitude, double the magnificence, double the interest and importance in every respect? *Such a Festival is now in prospect!*

Within the past year the black cloud of war has burst over Europe, deluging with blood one of the fairest countries of the Continent; but, God be praised, *Peace* has conquered at last, and once more unfolds her white banner over the Christian world. The moral consciousness of mankind is so shocked with the terrible havoc of war, as now waged with all the improved machinery of death, that the tendency of the time is for peace, *permanent, enduring peace*, among the nations of the earth. Will not all say God-speed to any movement that would help inaugurate such a happy era? With this end in view, it is proposed to hold in the city of Boston, in the month of June, 1872, a *WORLD'S PEACE JUBILEE*, an *INTERNATIONAL MUSICAL FESTIVAL*, a *UNION OF ALL NATIONS IN HARMONY*, when *Twenty Thousand Voices* shall swell the grand chorus, and sing as never before the Hymn of the Angels,—“Peace on earth, good-will towards man.”

For this purpose it is proposed to erect a Coliseum that will seat a *Hundred Thousand People*,—a grand Temple of Music, that shall be, as it were, the gathering-place of all nations, upon whose sacred altar every people shall lay its gift of song. Within, it shall be adorned with the emblems of Peace and Harmony, and over the different entrances the names of all nations will be emblazoned; while above it shall float the flags of all countries,—highest above all the broad banner of *UNIVERSAL PEACE!*

Poets, composers, artists, and conductors of every land will be asked to contribute or take part, and all governments will be invited to send representatives to participate in the ceremonies. The Festival will continue for two weeks, and it is proposed to dedicate one day to each nation. Now that, through the recent "TREATY OF WASHINGTON," there is every prospect of permanent and it is to be hoped *perpetual* peace between England and America, it would seem highly appropriate America should dedicate the first day of the grand festival to the United Kingdom of Great Britain and Ireland. While the selections to be performed upon that day will consist chiefly of compositions of sons or adopted sons of the British Isles,—including Costa, Bennett, Benedict, and Arthur Sullivan, among living composers, and Balfe, Wallace, and others, among the illustrious dead,—as the highest compliment America could pay Great Britain, the best place upon the programme will be given to England's national air, "God save the Queen." This majestic choral, when produced by a chorus of *Twenty Thousand American voices*, with the accompaniment of *Two Thousand instruments* and every other accessory that can heighten its effect, cannot fail to touch the heart of Old England, and convince her that her offspring across the sea "seek peace and pursue it," and are ready, in commemoration of the settlement of all questions in dispute between the two governments, to strike the grandest chord of harmony that ever fell upon human ear.

While the proposition to dedicate the first day of the World's Musical Festival to the *Motherland* will no doubt receive the approval of all Americans, who are themselves chiefly the children and children's children of England, Ireland, and Scotland, next and nearest to claim kindred with America is the *German Fatherland*.

To *Germany*, then, — the land which leads all others in the sublime art of music, — the land of the immortal Beethoven, Mozart, Handel, Haydn, Mendelssohn, and scores of other composers whose lofty inspirations to-day fill the universe with the “concord of sweet sounds,” civilizing, Christianizing, and harmonizing the whole human brotherhood, — to Germany, then, hundreds of thousands of whose noble sons are among the best citizens of America, shall be dedicated the second day.

But though there are substantial reasons why the *Motherland* and the *Fatherland*, so intimately connected by ties of blood with America, should be the first to receive her greetings, she opens her heart and stretches forth her arms with equal warmth to Russia, to France, to Austria, to Italy, to Spain, to all nations, and invites them to join with her in making the proposed INTERNATIONAL MUSICAL JUBILEE such a festival of harmony and rejoicing as the world has never known.

Thus while united England, Ireland, and Scotland would have its day, Germany its day, France its day, Russia its day, Austria its day, Italy its day, — each and every nation a separate day, — while cannon will salute, joy-bells ring, drums beat, organs peal, two thousand instruments play, and twenty thousand voices sing, — while all these elements of harmony will unite in producing the national airs of every land and the grandest works of the great masters with a power and majesty hitherto unknown, still, in order to carry out the proposed festival in all its fulness, *it is necessary that each nation should be represented by a magnificent Band, in the full uniform of the country to which it belongs, — which Band should be the gift and contribution of each government to this the first International Musical Festival, the first Peace Jubilee of all nations ever held.* Upon the day dedicated to any particular nation the Band of that nation would at the most



interesting moment in the day's exercises be marched to the front of the platform to play its part, and to receive such a welcome, such an ovation as would convince its country that America at least desires to be on terms of amity with all the world.

After the Band has played a selection of its own choosing, and while it stands at the front, the twenty thousand voices, the two thousand instruments, and all the elements of harmony combined, will give the national air of the country it represents, as a compliment from America to that nation.

What cheers would greet the appearance of a magnificent Austrian Band, a Prussian Band, a Russian, French, or English Band, or the splendid Guides' Band of musical Belgium! What music they would make, what *International harmony* such visitors would produce!

The effect of such a musical gathering as is proposed would be to popularize the heavenly art of song, and move to nobler impulses every Christian heart. There would be no war, nor thought of war, during the preparation for such a festival. It would bring nearer and bind closer with its subtile chain of harmony the hearts of all peoples, and cause the electric cable, in its all-embracing and all-conquering march of civilization round the globe, to pulsate with warmer words of greeting than have ever yet leaped from heart to heart or from nation to nation through the mysterious depths of ocean, and open a broader path for the moral and material progress of the world.

The musical people of America, from one end of the land to the other, are now ready for this grand demonstration. In hundreds of cities, towns, and villages, from the Atlantic to the Pacific, they are waiting for the word to organize their best voices, where they are not already organized, and to commence with renewed ardor the study and practice of the glorious music to

be performed,—music that will in the best manner represent the character and compositions of every clime and people ; the music of Germany, which may be regarded as universal music, the music of England, Ireland, and Scotland, the music of Italy, the music of France, the music of Russia, the music of Austria, the music of Spain, the music of every quarter of the globe, — Europe, Asia, Africa, and America.

From both hemispheres and every nation let them come,— from classic Greece and the Holy Land, from Turkey, China, and Japan, from the Nile and the Ganges, the Alps and the Andes,—ay, let not the continents alone, but the isles of the sea contribute, and with all their varied instruments of music swell the glad chorus of universal rejoicing, that shall fill not only every heart, but the whole world with divine harmony.

Come, ye representatives of every court and cabinet of Europe, the New World invites you to join in the feast she is preparing ; come in your ships, not with implements of war to make war, but with instruments of harmony to inaugurate the new era of perpetual peace among the nations ; come in the name of the King of kings and Lord of lords, and let the voice of all nations go up in multitudinous chorus for PEACE ON EARTH.

The note of preparation sounded months ago is already awaking unusual interest at home and abroad. Leading men of the nation have given it their hearty indorsement, and day by day cheering words of encouragement come in from all quarters. Members of the city, State, and national governments, as also those who by voice and pen and purse helped forward the Jubilee of '69, are again ready to co-operate with the friends of harmony, in this and all countries, in making the Jubilee of '72 such an exposition of the divine art as will raise the standard of music everywhere, and be a living honor to all who may in any way contribute to its fulfilment.

All societies that took part in the Peace Jubilee of 1869, as well as those unable to gain admission to the chorus at that time, are now invited. Twenty thousand books containing the selections to be performed will be furnished free to the singers, and each and all are expected to enter into the good work with heart and soul, and devote the coming winter to a thorough study and practice of the sublime music.

Thousands of hearths and homes will be made happier anticipating this great event; the whole American people, ay, the whole musical world, will look forward to it with deep interest; and when, upon the opening day, the grand chorus of TWENTY THOUSAND shall rise to sing the inaugural "Hymn of Peace," and to this chorus the harmony of TWO THOUSAND performers and the Bands of all nations shall be added, such a volume of song will be heard, such a perfect and powerful accord of voices and instruments, as never before went up from Earth to Heaven.

*As all nations will be invited to join with America in this demonstration in the name of UNIVERSAL PEACE, may none refuse to be represented by voice and instrument in a festival which promises so much for the advancement of music and the cultivation and development of INTERNATIONAL HARMONY.*

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The National Musical Congress, assembled in convention in Music Hall, Boston, June 22, 1871, passed the following resolution, offered by Mr. T. F. Seward, of Orange, New Jersey:—

*Resolved*, That this organization learns with high gratification that Mr. P. S. Gilmore has in contemplation an International Peace Jubilee to take place in 1872; and recognizing the great benefit which the inauguration and successful carrying out of the Peace Jubilee of 1869 has conferred upon musical art, and believing that his plan as now propounded will tend greatly to broaden the area of musical culture, touching a chord that will vibrate not only throughout our own communities, but will serve to bind in closer fraternal relations the nations of the world, we heartily commend it to the acceptance of the American people, and to the sympathy and co-operation of the friends of music everywhere.

## SUBSCRIBERS FOR SEASON TICKETS TO THE JUBILEE.

A subscription of One Hundred Dollars entitled the subscriber to admission and reserved seats for three persons to all entertainments given in the Coliseum during the Festival.

The following names and firms, as copied from the record of the General Ticket Agent, Mr. A. P. Peck, were subscribers for season tickets:—

| Name.                             | Amount. | Name                             | Amount. |
|-----------------------------------|---------|----------------------------------|---------|
| H. ATKINS & Co. . . . .           | \$100   | COOK AND ALDRICH . . . . .       | \$100   |
| E. ATKINS . . . . .               | 100     | A. N. COOK . . . . .             | 100     |
| E. L. ADAMS . . . . .             | 100     | C. M. CLAPP . . . . .            | 100     |
| MR. ANDERSON . . . . .            | 100     | W. C. CLARK . . . . .            | 100     |
| HORACE BILLINGS . . . . .         | 100     | J. C. CHAFFIN . . . . .          | 100     |
| R. B. BRIGHAM . . . . .           | 100     | WM. CLAPLIN . . . . .            | 100     |
| BENT AND BUSH . . . . .           | 200     | C. C. CHAMBERLIN . . . . .       | 100     |
| BALDWIN & Co. . . . .             | 100     | H. S. CHASE . . . . .            | 100     |
| F. W. BIRD & Co. . . . .          | 100     | E. F. CUTTER . . . . .           | 100     |
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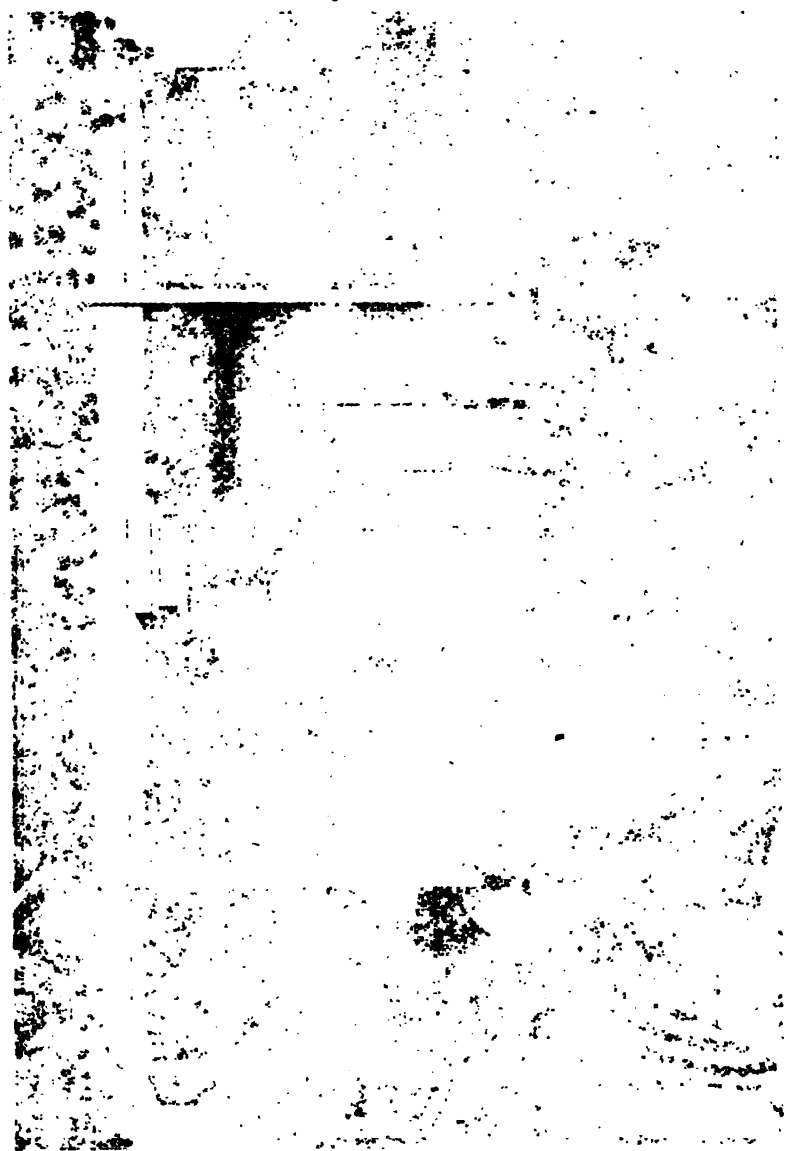
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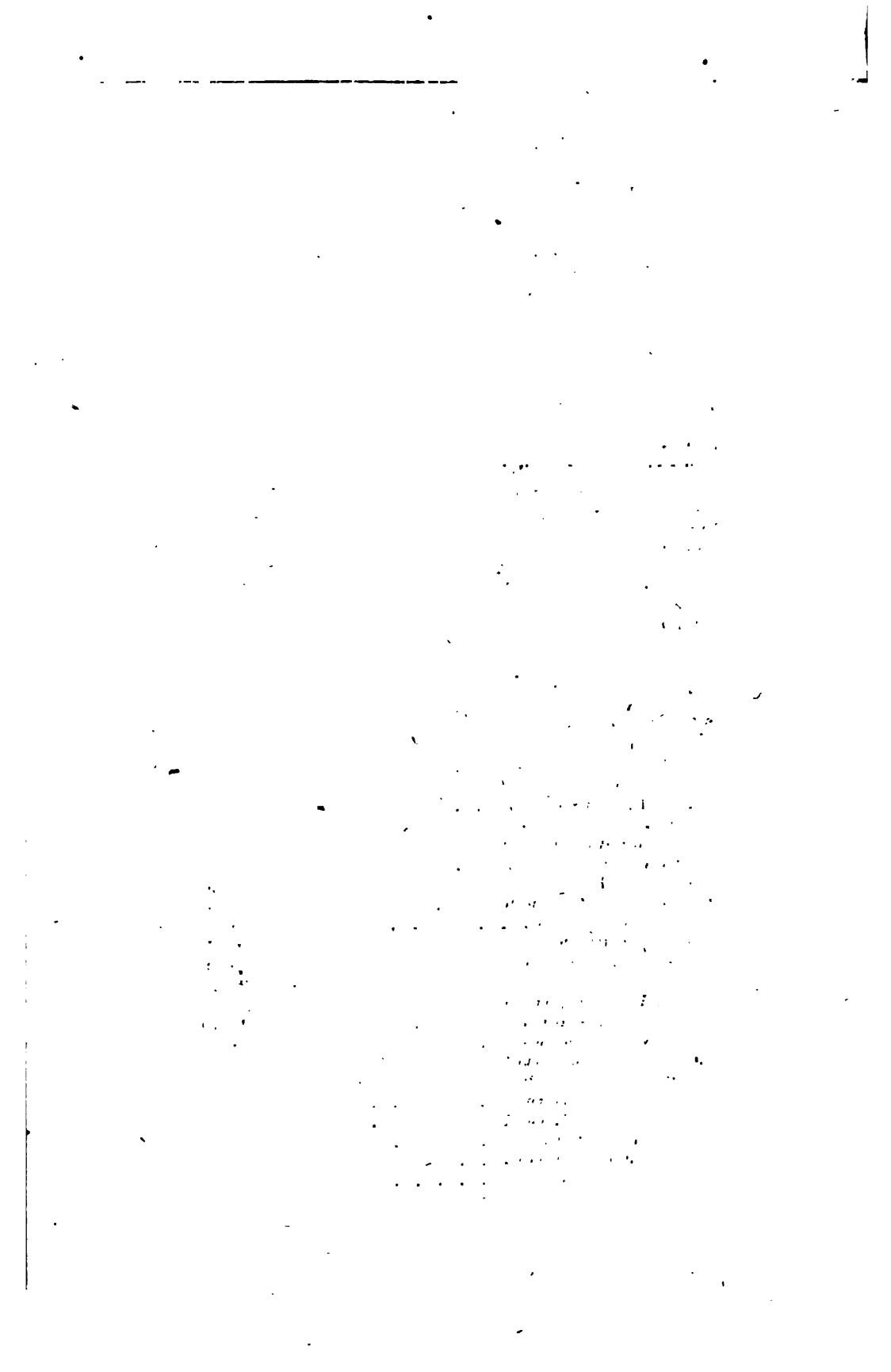
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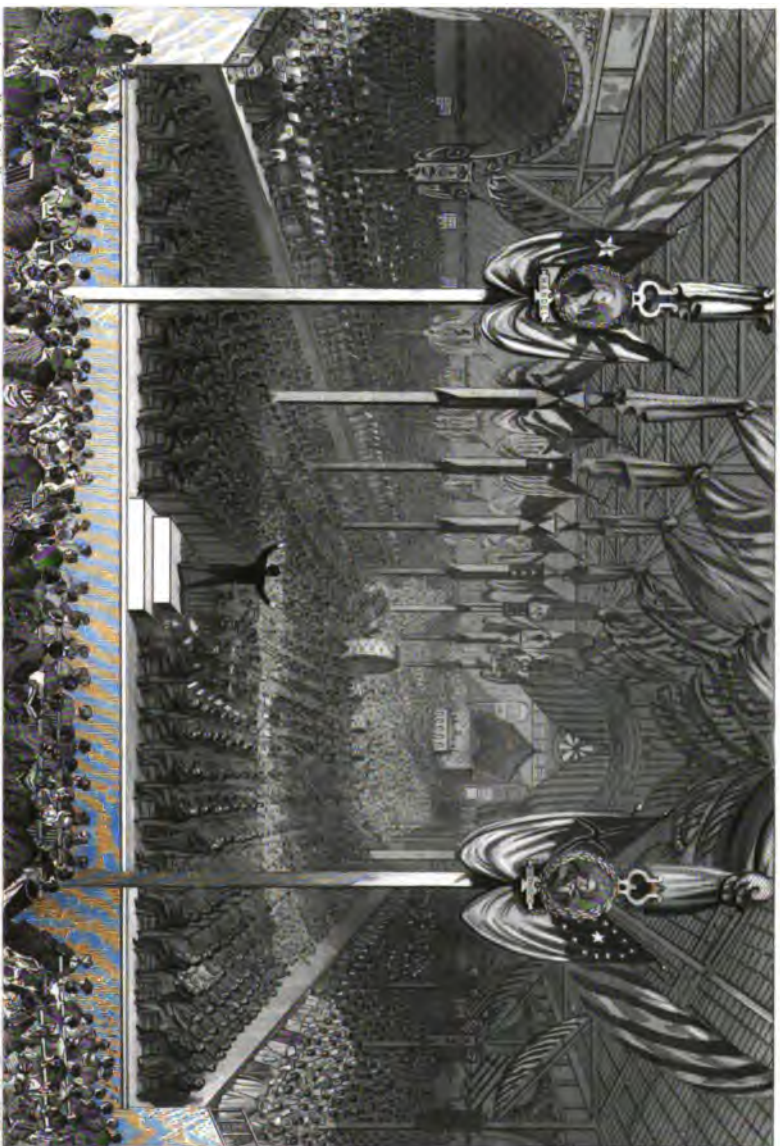
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| S. B. NOYES . . . . .         | <i>Massachusetts Ploughman.</i>               |
| ROSSITER JOHNSON . . . . .    | <i>Concord (N. H.) Statesman.</i>             |
| P. L. BUELL . . . . .         | <i>Westfield (Mass.) News Letter.</i>         |
| SAMUEL T. COBB . . . . .      | <i>Boston Good Templar.</i>                   |
| RUFUS M. MANSUR . . . . .     | <i>Farmington (Me.) Chronicle.</i>            |
| CHARLES M. VINCENT . . . . .  | <i>Edgartown (Mass.) Gazette.</i>             |
| A. W. H. HOWARD . . . . .     | <i>Washington (D. C.) Chronicle.</i>          |
| " "                           | <i>Philadelphia (Pa.) Press.</i>              |
| R. M. PULSIFER . . . . .      | <i>Boston Herald.</i>                         |
| R. C. DUNHAM . . . . .        | <i>Boston Sunday Times.</i>                   |
| CURTIS GUILD . . . . .        | <i>Boston Commercial Bulletin.</i>            |
| BENJAMIN F. GUILD . . . . .   | " " "   |
| F. D. STIMPSON . . . . .      | <i>Boston Post.</i>                           |
| H. L. TAYLOR . . . . .        | <i>Boston Herald.</i>                         |
| A. G. HARLOW . . . . .        | <i>Boston Post.</i>                           |
| C. H. ROBINSON . . . . .      | <i>Springfield Union.</i>                     |
| EDWARD C. BYRON . . . . .     | <i>Boston Herald.</i>                         |









Admission and Public Square in Houston

1902

Admission and Public Square in Houston  
 1902



# NATIONAL PEACE JUBILEE.

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## PRINCIPAL SOLOISTS.

### VOCAL.

MADAME EUPHROSYNE PAREPA-ROSA.  
MISS ADELAIDE PHILLIPPS.

### INSTRUMENTAL.

OLE BULL.  
M. ARBUCKLE.

## CHOIR OF ARTISTS.

### SOPRANO.

|                   |                       |                       |
|-------------------|-----------------------|-----------------------|
| Mrs. H. M. SMITH, | Miss LIZZIE M. GATES, | Miss ANNA M. GRANGER, |
| " D. C. HALL,     | " ANNA S. WHITTEN,    | " LIZZIE M. ALLEN,    |
| " J. W. WESTON,   | " GRAZIELLA RIDGWAY,  | " NELLIE FISKE,       |
| " SOPHIA MOZART,  | " SARAH W. BARTON,    | " E. A. HAMLIN,       |
| " I. M. OSGOOD,   |                       | " HATTIE M. SAFFORD.  |

### ALTO.

|                     |                   |                       |
|---------------------|-------------------|-----------------------|
| Miss ADDIE S. RYAN, | Mrs. J. T. BEERS, | Mrs. C. A. GUILMETTE, |
| Mrs. C. A. BARRY,   | " E. DRAKE,       | " W. H. WADLEIGH,     |
| " T. H. EMMONS,     | " L. J. SHARLAND, | " H. C. LOGAN.        |
| " A. C. MUNROE,     | " S. SHATTUCK,    | " L. B. MESTON.       |
| " J. J. HENRY,      |                   |                       |

### TENOR.

|                  |               |                     |
|------------------|---------------|---------------------|
| H. L. WHITNEY,   | J. WHITNEY,   | D. F. FITZ,         |
| L. W. WHEELER,   | W. W. DAVIS,  | A. A. BROWN.        |
| G. W. HAZELWOOD, | J. P. DRAPER, | Dr. S. W. LANGMAID, |
| W. H. DANIELL,   | E. PRESCOTT,  | W. M. MACDONALD.    |

### BASS.

|                      |                  |                |
|----------------------|------------------|----------------|
| M. W. WHITNEY,       | P. H. POWERS,    | GUSTAVUS HALL, |
| Dr. C. A. GUILMETTE, | C. H. McLELLAN,  | A. ARDAVANI,   |
| J. F. RUDOLPHSEN,    | E. B. FAIRBANKS, | J. E. PERKINS, |
| H. C. BARNABEE,      | HIRAM WILDE,     | J. J. KIMBALL, |
| G. W. DUDLEY,        |                  | H. M. AIKEN.   |

## ORGANISTS.

|                             |                             |
|-----------------------------|-----------------------------|
| Dr. J. H. WILCOX,           | J. B. SHARLAND,             |
| Oratorio Chorus, Four Days. | Children's Chorus, One Day. |

## CONDUCTORS.

|                  |                |
|------------------|----------------|
| CARL ZERRAHN,    | P. S. GILMORE, |
| JULIUS EICHBERG, | EBEN TOURJEE.  |

## GRAND CHORUS.

EBEN TOURJÉE, SUPERINTENDENT.  
 JOHN W. ODLIN, } SECRETARIES.  
 R. W. HUSTED, }

### LEADING SINGERS.

The following ladies and gentlemen, reliable vocalists, accepted the invitation of the Superintendent to lead the parts, and rendered efficient service by placing themselves in such positions among the chorus as greatly aided in imparting confidence to all.

#### SOPRANO.

|                      |                    |                       |
|----------------------|--------------------|-----------------------|
| Mrs. E. W. BOSTWICK, | Mrs. MARIE BISHOP, | Miss E. D. ALEXANDER, |
| " F. RODENMAYER,     | " L. A. LINCOLN,   | " F. G. PERRY,        |
| " L. BROCKWAY,       | " S. E. VARNEY,    | " ANNA F. CRANE,      |
| " M. E. NICHOLS,     | Miss LYDIA BECK,   | " E. C. SAWTELL,      |
| " L. M. PORTER,      | " JULIA FOSTER,    | " B. F. FARWELL.      |
| " L. OSBORNE,        |                    |                       |

#### ALTO.

|                    |                   |                   |
|--------------------|-------------------|-------------------|
| Mrs. R. B. ALDEN,  | Miss L. B. POOLE, | Miss J. A. WELLS, |
| Miss M. F. OSGOOD, | " M. E. BECK,     | " CLARA GARCIA,   |
| " E. F. READ,      | " L. M. BECK,     | " E. F. WHIFFLE,  |
| " S. A. HENRY,     | " EMMA GARCIA,    | " A. F. HOLMES.   |
| " EMMA V. HAYTER,  |                   |                   |

#### TENOR.

|                   |                |              |
|-------------------|----------------|--------------|
| J. D. LITCHFIELD, | J. R. HOPKINS, | H. THATCHER, |
| W. H. FESSENDEN,  | J. C. COLLINS, | JOHN ROGERS, |
| E. S. DANIELS,    |                | O. PIERSON.  |

#### BASS.

|                   |                |               |
|-------------------|----------------|---------------|
| WARREN DAVENPORT, | WM. BEECHING,  | GARDNER GOVE, |
| J. J. BALDWIN,    | A. M. LEONARD, | WM. GARRETT.  |
| JAMES SKINNER,    |                |               |

### CHORUS MASTERS.

To facilitate the transmission of orders from the Conductor to the Chorus during the Festival, speaking-tubes were adopted and placed under the control of efficient Superintendents, who upon receiving any instructions at once conveyed them to the members of the Chorus.

The following gentlemen discharged this important duty with great fidelity throughout the Festival.

D. H. ELLIOTT,

*Prompter from Conductor to Superintendents of Parts.*

|                                   |                               |
|-----------------------------------|-------------------------------|
| E. C. DANIELL, <i>Sopranos,</i>   | GEORGE FISHER, <i>Tenors,</i> |
| GEORGE W. PALMER, <i>Altos,</i>   | JOHN SAWYER, <i>Basses,</i>   |
| DAVID SNOW, <i>with Organist.</i> |                               |

## LIST OF CHORAL SOCIETIES.

The Societies are placed in the exact order of their reporting to the Superintendent of the Chorus. Any omission of, or mistake in, names, as well as their want of alphabetical arrangement, must be attributed to the Secretaries of organizations. The urgent request of the Superintendent to officers of Societies to make the lists complete and *final* was in some few cases not wholly regarded.

## 1. BOSTON ORATORIO CLASS.

E. TOURJÉE, *President*; R. W. HUSTED, *Secretary*; C. PETERSILEA, *Pianist*;  
J. H. WILLCOX, *Organist*; CARL ZERRAHN, P. S. GILMORE, and EBEN  
TOURJÉE, *Directors*.

## SOPRANO.

|                    |                          |                      |                     |
|--------------------|--------------------------|----------------------|---------------------|
| Mrs. G. Andrews,   | Mrs. E. A. Fildelbrowne, | Mrs. W. H. Putnam,   | Miss Lilla P. Ames, |
| " R. P. Atwood,    | " H. H. Towle,           | " P. V. Preston,     | " Mattie Abbott,    |
| " H. A. Arey,      | " E. C. Foote,           | " G. L. Packard,     | " S. E. G. Adams,   |
| " H. K. Appleton,  | " J. F. Fuller,          | " M. A. Preble,      | " L. E. Anshie,     |
| " C. E. Abbott,    | " W. S. Folger,          | " R. G. Parker,      | " S. Atwood,        |
| " H. E. Abbott,    | " J. F. Frye,            | " E. L. Rockwell,    | " F. M. Bartlett,   |
| " A. D. Albee,     | " L. Flak,               | " Mary Roberts,      | " Mary Blake,       |
| " E. C. Bugbee,    | " A. E. Furbish,         | " T. P. Rich, Jr.,   | " L. B. Bemis,      |
| " F. J. Braster,   | " S. O. Foster,          | " B. F. Rollins,     | " Kate Battles,     |
| " A. Burbank,      | " W. C. Greene,          | " J. S. Reed,        | " E. A. Brown,      |
| " F. V. Bulfinch,  | " C. A. Gould,           | " W. Rice,           | " Anna Babson,      |
| " L. M. Burt,      | " E. Goddard,            | " H. Richardson,     | " C. L. Bancroft,   |
| " J. S. Bailey,    | " A. E. Gardner,         | " E. E. Roberts,     | " R. A. Beavan,     |
| " H. A. Barker,    | " N. G. Gooch,           | " W. B. Savage,      | " M. W. Basford,    |
| " L. L. Bickford,  | " Edw. Gay,              | " T. A. Shedd,       | " M. P. Binney,     |
| " C. K. Brackett,  | " E. P. Gould,           | " J. W. Seavey,      | " S. C. Burt,       |
| " H. O. Brown,     | " A. Gay,                | " D. B. Sawyer,      | " Adah Baker,       |
| " L. F. Bennett,   | " H. B. Hunt,            | " M. Sherman,        | " M. A. Brown,      |
| " E. W. Bostwick,  | " J. A. Handy,           | " J. W. Stone,       | " A. B. Blake,      |
| " Sarah E. Booth,  | " A. D. Hoyt,            | " S. S. Sias,        | " S. H. Bryant,     |
| " C. Briggs,       | " O. F. Harding,         | " A. E. Smith,       | " Mary Berry,       |
| " H. B. Ballow,    | " A. Hosmer,             | " S. L. Sheple,      | " Minnie Berry,     |
| " J. B. Barton,    | " E. Hutchings,          | " E. M. Stevens,     | " E. T. Baldwin,    |
| " W. Brown,        | " Hattie Jordan,         | " F. E. Stimpson,    | " Fannie Balch,     |
| " S. Bancroft,     | " F. Joy,                | " E. H. Sanborn,     | " Mary Bagley,      |
| " E. K. Bowles,    | " E. A. Kelley,          | " E. Thurston,       | " Clara Bagley,     |
| " E. Bordman,      | " E. F. Lehand,          | " J. H. Travis,      | " E. M. Blackmar,   |
| " L. B. Chandler,  | " H. E. Lovering,        | " A. A. Turner,      | " A. Bucknam,       |
| " A. W. Corbett,   | " C. M. Lathrop,         | " L. P. Thompson,    | " C. L. Brown,      |
| " L. A. Collier,   | " H. N. Lunt,            | " W. O. Thompson,    | " Susie Bennett,    |
| " A. Corey,        | " G. H. Lincoln,         | " E. S. Wellington,  | " A. E. Branch,     |
| " G. H. Crosby,    | " E. C. Mitchell,        | " J. E. Waite,       | " E. A. Burroughs,  |
| " L. W. Carpenter, | " E. A. Mandell,         | " W. F. Warren,      | " L. M. Burr,       |
| " M. A. Crowley,   | " G. Masters,            | " C. F. Whittamore,  | " Angie Boynton,    |
| " A. F. Currier,   | " J. Musgrave,           | " Nelly Williams,    | " H. E. Burnett,    |
| " C. D. Clark,     | " J. McLean,             | " E. M. Walker,      | " N. L. Blanchard,  |
| " M. W. Chase,     | " J. P. Marshall,        | " R. H. Walker,      | " Alcoe Brins,      |
| " L. M. Cole,      | " J. Gillespie,          | " B. C. C. Whitcomb, | " Kate Newberry,    |
| " A. Coy,          | " C. M. Munroe,          | " E. C. Waterman,    | " E. F. Bailey,     |
| " W. Crosby,       | " M. E. Morse,           | " S. Weiss,          | " A. F. Boyd,       |
| " S. W. Coats,     | " G. H. Medbury,         | " J. E. Wiggins,     | " A. E. Boyd,       |
| " E. S. Dexter,    | " H. Madlyn,             | Miss H. T. Ames,     | " G. A. Baker,      |
| " G. B. Dunlap,    | " M. A. Morse,           | " S. W. Ames,        | " M. Bennett,       |
| " S. E. Dawes,     | " E. N. Nutting,         | " Mattie Arnold,     | " A. C. Batchelder, |
| " O. L. Dow,       | " J. D. Osgood,          | " E. G. Alden,       | " S. Bennett,       |
| " E. P. Coffin,    | " G. H. Oakes,           | " Susan J. Adams,    | " E. R. Brown,      |
| " J. Fox,          | " J. C. Potter,          | " E. Annable,        | " Ella Bickford,    |

|                       |                       |                     |                    |
|-----------------------|-----------------------|---------------------|--------------------|
| Miss M. Parker,       | Miss A. G. Cutler,    | Miss M. E. Bays,    | Miss Kate Hale,    |
| " G. L. Barnes,       | " A. M. J. Coolidge,  | " Louise Eaton,     | " Mattie Hodge,    |
| " F. L. Bredeen,      | " S. M. Chandler,     | " Mary E. Eddy,     | " F. A. Hussey,    |
| " L. A. Blaney,       | " M. S. Grafton,      | " M. S. Farwell,    | " Flora Hussey,    |
| " F. L. Boyd,         | " Harriet Cousins,    | " L. A. Felton,     | " Emma Heywood,    |
| " F. L. Bruce,        | " C. Child,           | " E. Fogg,          | " A. J. Hathaway,  |
| " H. P. Baker,        | " H. M. Child,        | " H. M. Farmer,     | " Addie Harding,   |
| " S. H. Brooks,       | " F. L. Child,        | " Helen Fox,        | " Lydia Holmes,    |
| " H. K. Bullard,      | " C. L. Cummings,     | " S. E. Fuller,     | " E. L. Hunnewell, |
| " A. L. Burroughs,    | " A. A. Costa,        | " L. E. Farrington, | " E. C. Ham,       |
| " M. A. Bemis,        | " A. G. Capron,       | " C. N. Foster,     | " A. L. Hosmer,    |
| " S. B. Blaisdell,    | " P. Chandler,        | " L. D. Fisher,     | " C. A. Howe,      |
| " I. J. Beath,        | " A. Cunningham,      | " M. L. Fox,        | " M. A. Hawes,     |
| " M. A. Brackett,     | " A. M. Crosby,       | " E. L. Foote,      | " S. A. Hascall,   |
| " L. Bullard,         | " M. H. Cole,         | " N. L. Franklin,   | " A. H. Hascall,   |
| " Jennie Buck,        | " L. J. Chute,        | " Gertrude Frost,   | " L. K. Hosley,    |
| " E. F. Bowker,       | " Nellie Clark,       | " Emma Frost,       | " C. Hinkley,      |
| " M. Barfy,           | " C. A. Chapman,      | " Laura Frost,      | " J. S. Hale,      |
| " A. M. Benson,       | " N. F. Chesbro,      | " C. A. Fuller,     | " Nellie Hogan,    |
| " Martha Beal,        | " F. L. Davis,        | " H. F. Feensenden, | " Hattie A. Howe,  |
| " Fanny Beal,         | " Mary Dawson,        | " C. Flanders,      | " Annie C. Howe,   |
| " E. A. Bartlett,     | " Hattie A. Dow,      | " E. D. Fisher,     | " Lizzie Hunter,   |
| " E. S. Bedell,       | " Lizzie Doland,      | " Mattie E. Fogg,   | " H. M. Harding,   |
| " Annie Baxter,       | " M. A. Durnells,     | " Ella G. Fogg,     | " E. A. Haynes,    |
| " M. S. Baxter,       | " A. Dennison,        | " Nellie Farwell,   | " E. Hartwell,     |
| " C. C. Baker,        | " M. J. Dunmore,      | " S. L. Frost,      | " A. Hamblin,      |
| " G. C. Bortman,      | " A. E. Derby,        | " F. S. Fisher,     | " A. Hents,        |
| " M. Colman,          | " L. J. Dunneals,     | " C. B. French,     | " C. M. Hayward,   |
| " M. D. Colson,       | " M. Downer,          | " Annie E. Ford,    | " E. L. Howe,      |
| " M. M. Clark,        | " Nellie Daniels,     | " E. L. Fuller,     | " A. Harmon,       |
| " Alice Coburn,       | " E. T. Dike,         | " A. P. Furbish,    | " C. Hosford,      |
| " A. A. Cook,         | " E. M. Dudley,       | " Fanny Foster,     | " A. F. Hill,      |
| " H. P. Chadwick,     | " S. W. Doe,          | " Flora V. Greene,  | " Mary Hoses,      |
| " M. A. Chamberlain,  | " C. M. Dodge,        | " Clara Greaves,    | " Hattie Holmes,   |
| " S. L. Chamberlain,  | " M. L. Doherty,      | " O. E. Glasier,    | " Hattie Hardy,    |
| " R. R. Clark,        | " L. W. Davis,        | " Emma Goodale,     | " Mary Hartshorn,  |
| " S. E. Corlew,       | " Lily Davis,         | " Georgie Goodale,  | " A. P. Haynes,    |
| " E. B. Callender,    | " A. Delano,          | " M. B. Gove,       | " M. A. Howard,    |
| " D. R. Chadbourne,   | " N. L. Davenport,    | " Ella F. Gay,      | " L. M. Hunt,      |
| " Minnie Colburn,     | " M. A. Delano,       | " L. E. Grover,     | " M. F. Hanson,    |
| " Lizzie Clark,       | " V. A. M. L. Dudley, | " J. F. Gilmore,    | " S. T. Hardy,     |
| " A. M. Cox,          | " Mary Dennis,        | " S. S. Goodrich,   | " L. M. Harman,    |
| " I. E. Clark,        | " A. Demont,          | " Jennie Grant,     | " J. A. Holcomb,   |
| " J. E. Chaffee,      | " Helen Darling,      | " E. W. Grover,     | " J. M. Hammond,   |
| " M. E. Curtis,       | " Annie Doyle,        | " A. A. Grubb,      | " E. A. James,     |
| " E. Chute,           | " Louise Dirger,      | " Sarah Gates,      | " Ella Johnson,    |
| " E. J. Chadbourne,   | " Mary F. Dame,       | " A. W. Gordon,     | " Annie Jordan,    |
| " J. J. Campbell,     | " Nelly L. Davis,     | " H. M. Greeley,    | " K. B. James,     |
| " Minnie Clapp,       | " L. E. Durgin,       | " M. I. Grafton,    | " M. E. Johnson,   |
| " Lizzie Chamberlain, | " M. E. Day,          | " H. A. Griffin,    | " Emma Jones,      |
| " G. Chamberlain,     | " Almira Dolliver,    | " Hattie Grant,     | " Marion Jones,    |
| " S. E. Cushing,      | " Nellie L. Downing,  | " Fannie Gott,      | " Emma Jenkins,    |
| " Carrie Chaffin,     | " S. H. Deering,      | " Susan Gordon,     | " A. B. Knight,    |
| " J. L. Carrington,   | " E. N. Elliott,      | " A. K. Gove,       | " M. A. Kelley,    |
| " Ella Cutting,       | " H. S. Emmons,       | " Nancy M. Gross,   | " J. E. King,      |
| " Fannie Cutting,     | " M. E. Edgar,        | " H. E. Goulding,   | " E. A. Kent,      |
| " H. F. Charles,      | " Sarah Eaton,        | " N. C. Griffith,   | " L. Kendall,      |
| " A. L. Combs,        | " L. M. Eaton,        | " Isabel Grover,    | " N. E. Kayes,     |
| " M. M. Cleveland,    | " S. H. Eastman,      | " Maria Grover,     | " Emma Knight,     |
| " K. M. Chard,        | " E. Estes,           | " H. M. Griffin,    | " Grace King,      |
| " C. M. Conant,       | " Emma Earle,         | " Stella Hoyt,      | " L. Kalkman,      |
| " Clara Copeland,     | " E. A. Edson,        | " M. S. Hooper,     | " C. Kalkman,      |
| " L. H. Conner,       | " M. F. Emerson,      | " Minerva Hale,     | " E. Kendall,      |

|                    |                      |                      |                      |
|--------------------|----------------------|----------------------|----------------------|
| Miss A. Keegan,    | Miss M. F. Metcalf,  | Miss F. E. Plaisted, | Miss S. M. Sweetser, |
| " W. Knowles,      | " S. S. Miller,      | " E. A. Phelps,      | " M. E. Sweetser,    |
| " M. F. Knowles,   | " Mary Miller,       | " L. E. Phinney,     | " Lottie Seymour,    |
| " A. V. Knowles,   | " Isabel F. Merriam, | " A. L. Pope,        | " Isabella Snow,     |
| " Susan Kaler,     | " E. McDonald,       | " Ruth J. Robinson,  | " Carrie Simpson,    |
| " Nellie Kimball,  | " H. D. Marriner,    | " Julia F. Robinson, | " J. N. Southworth,  |
| " L. M. Knight,    | " K. McIntire,       | " J. L. Richardson,  | " M. E. Smith,       |
| " H. G. Kraetzer,  | " K. Matthews,       | " S. Robertson,      | " S. S. Stetson,     |
| " E. E. Kendrick,  | Master J. F. Munroe, | " M. A. Rice,        | " G. F. Sawyer,      |
| " S. E. King,      | Miss E. F. Newcomb,  | " H. M. Rowell,      | " M. Seville,        |
| " F. V. Keyes,     | " C. H. Niles,       | " M. E. Robinson,    | " E. Stedman,        |
| " Susan Lillie,    | " S. W. Nutting,     | " J. K. Richardson,  | " J. Sherman,        |
| " O. M. Leland,    | " A. G. Nichols,     | " A. F. Robinson,    | " E. Stevens,        |
| " L. E. LeBosquet, | " H. M. Noyes,       | " E. Penney,         | " E. Severance,      |
| " Carrie Lincoln,  | " L. S. Newcomb,     | " A. W. Rowe,        | " M. E. Stevens,     |
| " E. S. Loring,    | " S. E. Norton,      | " Stella Reed,       | " Abbie Smith,       |
| " E. S. Lovajoy,   | " E. Nutting,        | " J. L. Royster,     | " Jennie Tower,      |
| " H. H. Lovell,    | " M. Orcutt,         | " A. Robinson,       | " H. M. Thiers,      |
| " Jennie Lanckton, | " F. Orcutt,         | " L. Rowe,           | " J. H. Thiers,      |
| " G. M. Lombard,   | " A. E. Orr,         | " S. A. Ricker,      | " Mary Tibbets,      |
| " Lizzie Lane,     | " A. M. Orcutt,      | " M. J. Richardson,  | " A. S. Taylor,      |
| " Emma Little,     | " A. A. Orcutt,      | " A. R. Rowe,        | " M. Thomas,         |
| " L. M. Libby,     | " C. A. Osborne,     | " L. E. Ross,        | " Belle Treadwell,   |
| " M. H. Lambert,   | " Lizzie O'Hara,     | " E. S. Ross,        | " Sarah E. Thresher, |
| " E. Lowrey,       | " Mary F. Odlin,     | " A. Robinson,       | " Mary Tenney,       |
| " E. Leach,        | " C. G. Phelps,      | " Nellie Roberts,    | " E. S. Thwing,      |
| " E. F. Leet,      | " Kate Pushee,       | " Lottie Roberts,    | " Maria Tenney,      |
| " M. A. Langmaid,  | " S. S. Perkins,     | " M. Richmond,       | " H. Thompson,       |
| " L. A. Lombard,   | " B. R. Potter,      | " E. P. Reed,        | " H. A. Toser,       |
| " M. Letts,        | " L. M. Polley,      | " Katie Robinson,    | " M. M. Trainer,     |
| " M. P. Leland,    | " E. J. Polley,      | " Sarah Roberts,     | " A. N. Tenney,      |
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W. O. Trowbridge,  
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| " M. H. Fenno,           | " M. E. Chesley,      | " Lizzie Harper,      | " E. F. Rockwell,   |
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| E. A. Capen,          | W. H. Hollis,     | Abel A. Phelps,   | Frank T. Ware,       |
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| Chas. Fawcett,         | Geo. Halsey,         | W. L. Pratt,        | Wm. Shillaber,         |
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| " Irene Bartholomew,   | " S. A. Dunlap,         | " Katie M. Rice,     |                    |
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| B. F. Burr,            | John Homan,      | O H Perry,       | T H Stock,     |
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" Emma Chase,  
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Stephen Osgood,  
J. H. Tenney,

Richard Tenney,  
Edward P. Wildes,  
Ira Wildes.

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T. J. Elliott,  
Alfred Hale,

Edward Howe,  
Edward Howe, Jr.,  
L. A. Morrison,  
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Howard Noyes,  
H. E. Pierson,  
A. N. Pillsbury,  
E. B. Root,

B. C. Spofford,  
A. W. Stone,  
N. C. Taylor.

## 7. NEWBURYPORT CHORUS,

NEWBURYPORT, MASS.

CHARLES P. MORRISON, *President and Musical Director*; D. C. NOYES, *Secretary*;  
S. B. CARTER, *Librarian*; J. W. CHENEY, *Pianist*.

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Mrs. E. J. Bacheider,  
" D. L. Brookings,  
" F. E. Coffin,  
" H. Conkey,  
" C. F. Currier,  
" M. S. Gillett,  
" C. A. Howe,  
" S. A. Jackman,  
Miss E. H. Adams,  
" S. P. Akerman,  
" M. J. Bradlee,

Miss M. Bell Choate,  
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" Addie L. Coffin,  
" Ella Croftot,  
" E. B. Currier,  
" T. H. Currier,  
" Katie Felch,  
" M. H. Goodwin,  
" E. H. Haseltine,  
" L. O. Haynes,  
" J. P. Hoyt,

Miss A. S. Kimball,  
" M. P. Lunt,  
" Ednah E. Langley,  
" F. E. Lunt,  
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" M. C. Merrill,  
" S. P. Morse,  
" Anna L. Noyes,  
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" H. A. Noyes,  
" A. T. Pettingall,

Miss T. E. Pettingall,  
" Addie Pillsbury,  
" H. E. Smith,  
" Alice M. Somerby,  
" H. A. Somerby,  
" C. Bell Tabor,  
" Anna E. Titcomb,  
" N. M. Todd,  
" F. E. Towle,  
" M. G. Winkley,  
" J. R. Wood.

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| Mrs. E. S. Adams, | Mrs. T. E. Cutter,  | Miss Susie A. Ash, | Miss S. C. McCusker, |
| " G. W. Bartlett, | " E. D. Kimball,    | " Belle Ballou,    | " A. P. Questram,    |
| " J. H. Carter,   | " S. T. Worcester,  | " Isie Ballou,     | " Lucy Robinson,     |
| " S. B. Creasey,  | Miss L. P. Akerman, | " S. C. Kendall,   | " Alice M. Somerby.  |

## TENOR.

|                  |                 |                 |                 |
|------------------|-----------------|-----------------|-----------------|
| H. H. Adams,     | J. W. Cheney,   | G. E. Coffin,   | G. E. L. Noyes, |
| D. L. Brookings, | Geo. W. Clark,  | Warren Currier, | G. H. Stevens,  |
| John H. Carter,  | Wm. F. Clement, | S. H. Johnson,  | C. C. Stockman. |

## BASS.

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| S. B. Carter,    | H. P. Currier, | John Hoyt,     | A. H. Reed,  |
| E. N. Chase,     | T. E. Cutter,  | Edmund Jaques, | G. H. Roof,  |
| O. G. Chase,     | J. Davis,      | G. A. Lord,    | P. A. True,  |
| H. Conkey,       | John P. Evans, | D. C. Noyes,   | W. D. Wells. |

## S. CONCORD CHORAL SOCIETY,

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JOHN JACKMAN, *President and Musical Director*; STILLMAN HUMPHREY, *Secretary and Treasurer*; GEORGE D. B. PRESCOTT, *Librarian*; MRS. D. C. ALLEN, *Pianist*.

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| " H. Clapp,         | " C. H. Martin,     | " Susan B. Clough, | " Hattie E. Horn,    |
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| " H. O. George,     | " I. Eva Moulton,   | " A. M. French,    | " E. E. Merrill,     |
| " Susan O. Giles,   | " B. M. Prescott,   | " E. E. Frye,      | " Georgie Morse,     |
| " E. M. Hall,       | " S. B. Prescott,   | " M. M. Gage,      | " M. J. Noyes,       |
| " H. E. Haskins,    | " E. Sawyer,        | " F. H. Gates,     | " Nettie K. Randall. |
| " J. M. Hill,       | " H. B. Sleeper,    | " Mattie J. Gear,  |                      |
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| " A. M. Hood,       | " H. C. Tuttle,        | " M. Isabel Greely,    | " M. Lizzie Webster, |
| " C. T. Lane,       | " D. Wyman,            | " N. P. Hosmer,        | Master C. E. Hosmer. |
| " G. H. Mansfield,  | Miss Clara Batchelder, | " E. G. Kimball,       |                      |
| " E. L. Page,       | " M. L. Boyce,         | " A. P. Little,        |                      |

## TENOR.

|                |                  |                |                 |
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| J. D. Bartley, | J. S. Gerrish,   | John Jackman,  | J. T. Sleeper,  |
| B. B. Davis,   | J. C. Greenough, | C. H. Martin,  | E. C. Stone,    |
| C. A. Fowler,  | A. J. Hall,      | Henry Martin,  | Charles Watson. |
| C. J. Fowler,  | Geo. H. Hill,    | A. G. Rand,    |                 |

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| Charles Barker,  | S. B. Dole,  | E. Little,           | George D. B. Prescott. |
| George H. Blake, | Benj. Gage,  | John W. Little,      |                        |
| D. A. Brown,     | A. J. Giles, | George H. Mansfield, |                        |
| D. Arthur Brown, | H. P. Gill,  | Frank W. Moss,       |                        |

### 9. HAVERHILL MUSICAL UNION, HAVERHILL, MASS.

J. F. WEST, *President*; W. AYER, *Secretary and Treasurer*; J. K. COLBY,  
*Musical Director*.

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| " G. C. Robinson,     | " Julia E. Collins,     | " Sarah A. Jeffers,      | " Margie A. Smith,    |
| " H. S. Stickney,     | " Annie K. Copeland,    | " Abby G. Kelley,        | " Eliza G. Towne,     |
| Miss Helen A. Amason, | " Ida M. Emerson,       | " Lizzie F. Kimball,     | " Emma M. Webster,    |
| " Minnie Le Bosquet,  | " L. W. Farnham,        | " Mira Kimball,          | " Mary E. Webster,    |
| " Margie L. Bradley,  | " Julia E. Foster,      | " Mattie J. Littlefield, | " Sophia Webster,     |
| " Lucy H. Brown,      | " Ellen S. Gage,        | " Nellie T. Martyn,      | " Laura H. Wheeler.   |
| " P. L. Burnham,      | " Augusta A. Green,     | " S. Emma Merrill,       |                       |

#### ALTO.

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| Mrs. A. Alexander,    | Miss Helen Ayer,     | Miss Helen M. Gage,   | Miss Fannie M. Robie, |
| " T. B. Bartlett,     | " A. L. Canney,      | " Robie M. Gardner,   | " Sarah J. Simpson,   |
| " D. W. Hammond,      | " Lots A. Carlton,   | " S. H. Harriman,     | " Mary A. Stewart,    |
| " I. M. Newman,       | " Louise J. Coffin,  | " S. Addie Haseltine, | " Emma F. Stewart,    |
| " Chas. N. Rhodes,    | " Eliza A. Cross,    | " Clara E. Hunt,      | " G. S. Vincent,      |
| " Orin Sargent,       | " Helen B. Cummings, | " Cynthia M. Kelley,  | " Emma F. Webster.    |
| " C. H. Stanton,      | " Kate M. Dinamore,  | " Eliza M. Martyn,    |                       |
| " M. B. Tewksbury     | " Lizzie Eaton,      | " Mary A. Morse,      |                       |
| Miss M. Ellen Abbott, | " Eliza A. Flanders, | " Emma Richardson,    |                       |

#### TENOR.

|                  |                  |                    |                  |
|------------------|------------------|--------------------|------------------|
| James Ayer,      | M. H. Flak,      | J. O. Moore,       | Richard Stewart, |
| Walter Ayer,     | Isaac Goodell,   | O. J. Oscar Noyes, | A. G. Taggart,   |
| T. B. Bartlett,  | C. F. Hamilton,  | H. M. Perley,      | Melvin Towle,    |
| David Boynton,   | O. S. Hubbard,   | Chas. F. Smith,    | Eben J. Wildes.  |
| Chas. H. Coffin, | William Jackson, | Edgar Smith,       |                  |
| J. K. Colby,     | G. M. Kelley,    | J. F. Smith,       |                  |
| J. F. Emerson,   | Geo. W. Ladd,    | J. Frank Stanwood, |                  |

#### BASS.

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| Stephen Bailey,  | W. S. Flagg,          | A. H. Knight,       | A. W. Stewart,      |
| J. L. Blaisdell, | Beriah Foster,        | William E. Merrill, | M. L. Stover,       |
| Geo. H. Carlton, | J. K. Harris,         | E. C. Miller,       | Ellsworth Webster.  |
| John Corson,     | Amos Haseltine, Jr.,  | Chas. H. Morse,     | J. F. West,         |
| C. W. Crowell,   | Wendell P. Hopkinson, | Frank W. Noyes,     | Albert W. Whittier, |
| J. M. Currier,   | E. S. Hunkins,        | B. K. Poor,         | W. Henry Worcester. |
| Albert N. Dow,   | E. Newton Jaques,     | C. H. Stanton,      |                     |

### 10. FALL RIVER CHORAL UNION, FALL RIVER, MASS.

D. H. DYER, *President*; N. R. EARL, *Secretary*; T. BLYTHE, *Treasurer*; C. H.  
RIDER, *Librarian*; C. H. ROBBINS, *Musical Director*; H. J. BENNETT, *Pianist*.

#### SOPRANO.

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| " A. O. Cook,      | " Wm. B. Durfee,     | " J. T. Milne,    | Miss Lucy C. Brown, |
| " Bradford Durfee, | " D. H. Dyer,        | " Jos. O. Nell,   | " Addie Buftinton,  |



# GREAT MUSICAL FESTIVAL.

697

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|--------------------------|-----------------------|---------------------|-------------------------|
| Miss Sarah P. Buffinton, | Miss Eliza C. Durfee, | Miss Mina Hinckley, | Miss Lucretia A. Young. |
| " Julia A. Chace,        | " Abby A. Fish,       | " Sarah F. Lindsey, |                         |
| " L. Josie Dunning,      | " Eliza L. French,    | " Mary Milne,       |                         |

## ALTO.

|                     |                     |                      |                       |
|---------------------|---------------------|----------------------|-----------------------|
| Mrs. J. B. Brayton, | Mrs. C. E. Vickery, | Miss Carrie F. Fish, | Miss Margaret A. Ide, |
| " D. E. Chace,      | Miss Amy C. Almy,   | " Hannah H. French,  | " Mary B. Peck,       |
| " L. W. Deane,      | " Mary F. Almy,     | " Ella M. Hinckley,  | " Sarah E. R. Ramsey, |
| " C. H. Robbins,    | " Ida F. Brown,     | " Emma Hooper,       | " Eliza A. Ricketson. |

## TENOR.

|                   |                   |                      |                     |
|-------------------|-------------------|----------------------|---------------------|
| G. Frank Allen,   | Lyman W. Deane,   | Francis B. Hood,     | Charles H. Robbins, |
| Gaetano Avallone, | D. Hartwell Dyer, | James A. McGeough,   | Charles E. Vickery. |
| Daniel E. Chace,  | Newton R. Earl,   | Peter A. McLoughlin, |                     |
| George Clarkson,  | Frank L. Fish,    | Peter McManus,       |                     |
| Alex. O. Cook,    | Edward A. French, | Louis J. Noros,      |                     |

## BASS.

|                    |                    |                     |                    |
|--------------------|--------------------|---------------------|--------------------|
| Hiram J. Bennett,  | Bradford D. Devol, | Alonso Hathaway,    | James T. Milne,    |
| Wm. G. Bennett,    | John Dunn,         | George King,        | John W. Pritchard, |
| Theophilus Blythe, | Charles Durfee,    | Charles R. Longley, | Charles H. Rider,  |
| Eugene A. Borden,  | Henry H. Earl,     | Edward T. Marvel,   | Renzl W. Thurston, |
| Peter P. Carlin,   | Ferd. H. Gifford,  | J. Osborn Milne,    | A. M. W. White.    |

## 11. MEDFORD CHORAL SOCIETY,

• MEDFORD, MASS.

ISAAC MOORHOUSE, *President*; P. R. LITCHFIELD, *Secretary*; T. C. NEWCOMB, *Treasurer*; J. BROWN, *Librarian*; W. A. WEBBER, *Musical Director*; MRS. W. A. WEBBER, *Pianist*.

## SOPRANO.

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|------------------------|------------------------|--------------------|---------------------|
| Mrs. S. B. Harrington, | Miss Florence Burbeck, | Miss C. E. Kelley, | Miss Helen Stetson, |
| " H. F. Moore,         | " Marietta Clark,      | " Olive Lawrence,  | " Tobey,            |
| " J. H. Norcross,      | " Mary Curtis,         | " Belle Meston,    | " Lizzie Tufts,     |
| " H. H. Pillsbury,     | " A. L. Dean,          | " Sarah F. Meston, | " Mary Waterman,    |
| " Robinson,            | " C. Harriott,         | " Helen Moorhouse, | " F. Webber.        |
| Miss Laura Beck,       | " Abbie Hill,          | " Isabella Perry,  |                     |

## ALTO.

|                       |                    |                   |                    |
|-----------------------|--------------------|-------------------|--------------------|
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| " D. B. Callender,    | " E. R. Barrows,   | " Julia Drew,     | " Martha Sampson,  |
| " J. C. Dorr,         | " Georgie Brooks,  | " Emma Gill,      | " Maria Stetson,   |
| " A. F. Dow,          | " Lizzie F. Clark, | " Mary King,      | " Emma S. Tufts,   |
| " O. W. Fowler,       | " K. M. Crockett,  | " Mary Perley,    | " Jennie Turner,   |
| " C. N. Jones,        | " Emma S. Crouch,  | " Annie Richards, | " Jennie Waterman. |

## TENOR.

|                     |                   |                  |                |
|---------------------|-------------------|------------------|----------------|
| Edward Brown,       | S. B. Harrington, | John F. Perkins, | Frank Stetson, |
| J. Chaney,          | P. H. Litchfield, | B. E. Perry,     | E. F. Webber,  |
| William J. Chesney, | P. R. Litchfield, | George Pratt,    | W. A. Webber.  |
| T. S. Davis,        | T. C. Newcomb,    | A. W. Robinson,  |                |
| George Goodwin,     | Arthur Parsons,   | B. B. Sherman,   |                |

## BASS.

|                  |                     |                 |                |
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| C. D. Archibald, | E. Crosby,          | Wm. H. Randall, | Wilbur Tolman, |
| W. H. S. Barker, | E. S. Farwell,      | A. M. Redman,   | George Tucker, |
| John Brown,      | Charles E. Gleason, | J. T. Richards, | Alfred Tufts.  |
| Jacob Chaney,    | Arthur Loversen,    | E. Sampson,     |                |
| W. H. Chaney,    | Frank Newton,       | F. W. Staples,  |                |

# 12 WEYMOUTH CHORAL SOCIETY, WEYMOUTH, MASS.

ELIAS RICHARDS, *President*; W. O. NASH, *Secretary*; D. SMITH, *Treasurer*; C. H. WEBB, *Musical Director*.

## SOPRANO.

|                      |                      |                       |                      |
|----------------------|----------------------|-----------------------|----------------------|
| Mrs. Sarah E. Cain,  | Mrs. J. H. Pratt,    | Miss S. A. Bicknell,  | Miss Sarah E. Loud,  |
| " Grace Cushing,     | " S. Etta Randall,   | " S. Annie Blanchard, | " Jennie F. Porter,  |
| " Minnie D. Denton,  | " Charles E. Rogers, | " S. M. Blanchard,    | " S. B. Porter,      |
| " C. G. Easterbrook, | " Susan Stevens,     | " A. A. Burrell,      | " H. B. Pratt,       |
| " Asa T. French,     | " B. F. Thomas,      | " Luile A. Chipman,   | " L. B. Pratt,       |
| " George G. French,  | " C. G. Thompson,    | " E. F. Clapp,        | " O. A. Puttlow,     |
| " W. C. French,      | " Henry Tirrell,     | " Elvira L. Curtis,   | " A. A. Raymond,     |
| " F. A. Gardner,     | " Stephen Tirrell,   | " Emma Daggett,       | " S. F. Read,        |
| " A. Hobart,         | " Augustus Vining,   | " M. E. Daggett,      | " Hannah B. Stowell, |
| " Ella M. Howard,    | " E. M. Wallace,     | " L. A. Ellis,        | " Clara J. Tirrell,  |
| " Richard L. Hunt,   | " Sarah White,       | " Emma Fay,           | " Ella Tirrell,      |
| " Mary J. Kennison,  | Miss E. C. Baker,    | " C. H. French,       | " Salena Tirrell,    |
| " Oliver Lincoln,    | " E. J. Baker,       | " Eliza French,       | " Emily K. Vickary,  |
| " I. D. Merrill,     | " Fannie Bartlett,   | " Sarah D. French,    | " Nellie Vining,     |
| " W. O. Nash,        | " H. M. Bates,       | " I. A. Haskins,      | " E. H. Walsh,       |
| " Charles H. Newton, | " Susan C. Bates,    | " Lucia C. Hewitt,    | " J. Whitcomb,       |
| " Pauline B. Osgood, | " E. L. Bicknell,    | " H. M. Hunt,         | " Nellie M. White.   |

## ALTO.

|                   |                      |                        |                      |
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| Mrs. J. F. Brown, | Mrs. Ellen M. Pratt, | Miss A. M. Baker,      | Miss Harriet Newell, |
| " E. P. Burrell,  | " Georgianna Pratt,  | " Carrie A. Blanchard, | " Clara J. Reed,     |
| " Ann Canterbury, | " S. J. Pratt,       | " M. E. Blanchard,     | " E. H. Richards,    |
| " M. W. Dunbar,   | " F. Reed,           | " C. L. Farren,        | " S. H. Richards,    |
| " Lucinda French, | " Henry Rockwood,    | " Abby S. Hayes,       | " S. C. Steason,     |
| " M. A. French,   | " Helena Tirrell,    | " Emma K. Hayes,       | " M. R. Thomas,      |
| " E. F. Holmes,   | " P. H. Tirrell,     | " Georgianna Lee,      | " Anna L. Whitcomb,  |
| " Lucy Joy,       | " Maria Vance,       | " E. M. Linfield,      | Mr. Elias Hunt.      |
| " E. F. Lane,     | " D. W. Waldron,     | " Sarah S. Linfield,   |                      |
| " B. J. Mann,     | " M. J. Whiting,     | " A. B. Loud,          |                      |

## TENOR.

|                    |                   |                  |                   |
|--------------------|-------------------|------------------|-------------------|
| J. W. Bartlett,    | Nelson Groce,     | William O. Nash, | Dana Smith,       |
| Frank B. Bates,    | James Hawes,      | H. E. Newell,    | Nat. F. Thayer,   |
| C. T. Crane,       | J. Jacobs, Jr.,   | C. H. Newton,    | B. F. Thomas,     |
| Henry Cushing,     | E. A. Lincoln,    | Jason B. Orcutt, | Charles Thomas,   |
| Wm. Cushing,       | Richard Loud,     | E. F. Pratt,     | C. G. Thompson,   |
| George Dinamore,   | S. S. Marden,     | E. P. Pratt,     | Amos Tirrell,     |
| William Dyer,      | George H. Martin, | John L. Pratt,   | Eben Tirrell,     |
| Isaac F. French,   | Noble Mores,      | E. F. Raymond,   | Ezra Tirrell, 2d, |
| Joseph H. French,  | A. P. Nash,       | Jediah Reed,     | Stephen Tirrell.  |
| Thomas M. French,  | Eddie Nash,       | Elias Richards,  |                   |
| F. A. Gardner,     | Frank O. Nash,    | Charles Shaw,    |                   |
| Robert G. Gardner, | J. P. Nash,       | Chester Shaw,    |                   |

## BASS.

|                    |                    |                 |                  |
|--------------------|--------------------|-----------------|------------------|
| Andell Burrell,    | E. G. Gardner,     | E. A. Joy,      | T. B. Seabury,   |
| George Burrell,    | Dr. J. H. Gilbert, | J. J. Loud,     | L. Stephenson,   |
| John P. Burrell,   | George Hardwick,   | S. P. Nash,     | D. L. Sterling,  |
| Quincy Burrell,    | Daniel L. Hart,    | W. H. Nash,     | C. H. Thayer,    |
| W. H. Clapp,       | Otis H. Hobart,    | Henry Newton,   | J. F. Thomas,    |
| A. H. Cook,        | J. A. Holbrook,    | John S. Porter, | Ezra F. Tirrell, |
| B. B. Dean,        | B. F. Howard,      | Solon W. Pratt, | E. B. Whitcomb,  |
| C. G. Easterbrook, | Gilbert Hunt,      | Alvah Raymond,  | J. M. Whitcomb,  |
| Nelson French,     | B. L. Hunt,        | W. K. Richards, | C. H. Young.     |

### 13. FARMINGTON CHORAL SOCIETY, FARMINGTON, N. H.

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Miss Ellen Kimball,

#### ALTO.

Mrs. Daniel W. Kimball, Mrs. Charles Talpey, Miss Ida Barker, Miss Hattie Tufts.

#### TENOR.

Benjamin F. Ashton, David H. Nute, B. Frank Pinkham, Charles Wingate.

#### BASS.

Joseph Y. Berry, Israel Hayes, A. D. Whitehouse, William Wingate.  
Dr. Rufus B. Foss, Daniel W. Kimball, C. S. Whitehouse,

### 14. GLEE AND CHORUS SOCIETY, LEBANON, N. H.

OLON A. PECK, *President*; NATHANIEL H. HURLBURT, *Vice-President*; E. H. THOMPSON, *Secretary and Treasurer*; J. W. STEARNS, *Librarian*; J. M. PERKINS, *Musical Director*; MISS CLARA E. BURGIN, *Pianist*.

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" C. W. Emerson, " Carrie E. Dewey, " Caroline C. Smith, " Mary S. Wainwright.  
" Martha S. Newton,

#### ALTO.

Mrs. Wm. S. Carter, Miss Clara E. Burgin, Miss Emma Fitch, Miss Mina Gregory,  
Miss Jennie M. Bliss, " Fannie Durant, " Sarah Fitch, " Jennie Rowell.

#### TENOR.

Edwin B. Coburn, James H. Haughton, Capt. N. H. Randlett, H. H. Scott,  
George T. Galbraith, Nathaniel Hurlburt, George Rice, Chas. E. Woodbury.  
John E. Hatch,

#### BASS.

George P. Baker, George J. Cummings, Herman Holt, Charles F. Richardson,  
Robert E. Bliss, Myron H. Fuller, Dr. James Newton, E. H. Thompson,  
Saml. W. Cole, Frank Hiland, J. M. Perkins, Dr. Henry D. Wyatt.  
Charles H. Cook,

### 15. NEW HAMPTON CHORAL SOCIETY, NEW HAMPTON, N. H.

Z. C. PERKINS, *President and Musical Director*; JAMES P. LEWIS, *Secretary and Treasurer*; MISS M. E. GUNN, *Pianist*.

#### SOPRANO.

Mrs. H. N. Newell, Miss Mary E. Gunn, Miss Nellie Hackett, Miss Nellie Pease.  
Mrs. J. H. Prescott,

## ALTO.

|                   |                        |                       |                  |
|-------------------|------------------------|-----------------------|------------------|
| Mrs. S. F. Emery, | Mrs. S. W. Rollins,    | Miss Elena L. Gordon, | Miss Mary Ward,  |
| " C. L. Hoyt,     | Miss Anna F. C. Bedee, | " Ella A. Hall,       | " F. M. Woodman. |

## TENOR.

|              |              |                  |                |
|--------------|--------------|------------------|----------------|
| Jona. Brown, | Wm. I. Hoyt, | Geo. F. Roberts, | D. C. Wheeler. |
| S. F. Emery, | Levi Leach,  | J. F. Smith,     |                |

## BASS.

|                    |                |                 |                |
|--------------------|----------------|-----------------|----------------|
| Calvin B. Griffin, | C. L. Hoyt,    | H. N. Newell,   | S. W. Rollins, |
| Chas. W. Griffin,  | Jas. P. Lewis, | J. H. Prescott, | H. P. Smith.   |
| John H. Hoffman,   |                |                 |                |

## 16. ANDROSCOGGIN MUSICAL SOCIETY,

LEWISTON, ME.

A. D. LOCKWOOD, *President*; F. NEWELL, *Vice-President*; R. C. PENNELL, *Secretary and Treasurer*; SETH SUMNER, *Musical Director*; W. K. ENNINGER, *Pianist*.

## SOPRANO.

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|-------------------|-------------------|---------------------|-------------------|
| Mrs. E. J. Adams, | Mrs. O. P. Lane,  | Miss Ella Downer,   | Miss Josie Thorn, |
| " M. W. Chase,    | " D. Wiggin,      | " J. L. Farrington, | " Grace Waldron,  |
| " M. A. Corlies,  | " J. Woodside,    | " Eva Farwell,      | " Dora Witcher.   |
| " A. E. Edwards,  | Miss L. Barker,   | " G. E. Hall,       |                   |
| " C. Freeman,     | " A. Clark,       | " Eliza Pennell,    |                   |
| " J. Goodwin,     | " M. A. Clifford, | " Lottie Thompson,  |                   |

## ALTO.

|                    |                     |                     |                   |
|--------------------|---------------------|---------------------|-------------------|
| Mrs. W. C. Darrah, | Mrs. P. M. Thurlow, | Miss Eliza Burgess, | Miss Nellie Drew, |
| " F. Gammon,       | " C. Walker,        | " S. A. Chase,      | " M. F. Sumner,   |
| " E. A. Kinsley,   | Miss E. M. Bodge,   | " Victoria Cook,    | " Nellie Wyman.   |

## TENOR.

|                    |                   |               |                |
|--------------------|-------------------|---------------|----------------|
| Chas. H. Barrell,  | E. O. Farrington, | J. B. Jordan, | E. C. Pennell, |
| Benjamin Chandler, | T. Fillebrown,    | Carlos Nudd,  | E. W. Rowell.  |
| A. B. Crafts,      | C. L. Hunt,       | A. K. Ordway, |                |

## BASS.

|                  |                     |                |              |
|------------------|---------------------|----------------|--------------|
| J. H. Chase,     | N. L. Fogg,         | A. E. Pennell, | T. D. Thorn, |
| M. W. Chase,     | D. W. Kinsley,      | A. P. Pennell, | B. F. Wood.  |
| C. A. Davenport, | A. D. Lockwood,     | J. W. Ricker,  |              |
| H. Dinsmore,     | F. Newell,          | W. A. Russell, |              |
| A. B. Edwards,   | Chas. A. Pendexter, | Seth Sumner,   |              |

## 17. GROTON CENTRE MUSICAL ASSOCIATION,

GROTON, MASS.

NATHAN R. THAYER, *President*; A. ROBBINS, *Vice-President*; J. K. BENNETT, *Secretary*; G. D. BRIGHAM, *Treasurer*; DR. NORMAN SMITH, *Musical Director and Librarian*; MISS FANNIE COOK, *Pianist*.

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|----------------------|-------------------------|----------------------|------------------------|
| Mrs. Susan C. Alkin, | Mrs. Harriet I. Tower,  | Miss Lucy A. Graves, | Miss Sarah J. Patch,   |
| " Mary J. Blood,     | Miss Emma J. Bancroft,  | " Clara M. Hall,     | " Harriet N. Shattuck, |
| " Ellen L. Cragin,   | " Gertrude P. Bancroft, | " Lucy M. Hill,      | " Mary L. Warren,      |
| " Mary J. Smith,     | " Helen E. Clarke,      | " Miranda Luce,      | " Harriet E. Whiting.  |

## ALTO.

Mrs. Abbie A. Bennett, Miss Ellen M. Brigham, Miss Eliza B. Lawrence, Miss Laura Smith,  
 " Jose. P. Caldwell, " Georgiana Gleason, " Addie L. Lee, " M. E. Thurston,  
 " S. Fannie Cooke, " Mary J. Graves, " Lucy M. Mansur, " Minerva L. Warren.  
 " Sarah L. Hall,

## TENOR.

Geo. F. Balcom, Parker S. Fuller, Cortland S. Hill, Norman Smith,  
 John S. Cooke, Charles H. Gerrish, John G. Phillips, Luther B. Warren.

## BASS.

Wm. P. Alkin, Joseph D. Cragin, James S. Foadick, Andrew Robbins,  
 Josiah K. Bennett, Charles Foadick, Joseph F. Hall, N. R. Thayer,  
 Geo. D. Brigham, Fred. Foadick, Reuben Lewis, Wm. H. Whiting.

## 18. ATHOL MUSICAL ASSOCIATION,

ATHOL, MASS.

C. C. BASSETT, *President*; DR. H. C. SMITH and DR. H. M. HUMPHREYS, *Vice-Presidents*; DR. JAMES P. OLIVER, *Secretary and Treasurer*; F. L. FULLER, *Librarian*; GEORGE S. CHENEY, *Musical Director*; W. S. WIGGIN, *Assistant Musical Director*; MRS. H. C. SMITH, *Pianist*.

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Mrs. G. S. Cheney, Mrs. A. M. Priest, Miss Charlotte S. Baker, Miss Eva G. McCurdy,  
 " Jennie Knox, " C. A. Simonds, " Ella M. Bowker, " Nellie Walker.  
 " S. M. Osgood, " Proctor Sloam, " S. S. Bowker,

## ALTO.

Mrs. A. Farnsworth, Mrs. M. A. Robbins, Mrs. Walter Thorpe, Miss A. M. Drury,  
 " Catherine Pierce, " H. C. Smith, Miss Addie Bement, " Anna L. Spears.

## TENOR.

A. S. Albee, Isaiah Merrill, Proctor Sloam, R. B. Safford,  
 Geo. S. Cheney, Dr. James Oliver, Almond Smith, Wm. S. Wiggins,  
 F. L. Fuller, C. S. Simonds,

## BASS.

Wm. Atherton, A. Farnsworth, Geo. F. Miller, H. C. Smith,  
 C. A. Bliss, Joseph Hansar, I. G. Montague, Gilbert Southard,  
 Elbridge A. Drury, J. W. Hunt, I. Perkins,

## 19. QUINCY POINT CHORAL SOCIETY,

QUINCY, MASS.

T. H. NEWCOMB, *President*; G. W. HUNTRESS, *Vice-President*; B. T. HILLMAN, *Secretary*; P. B. MEAD, *Treasurer*; Z. H. SIDELINGER, *Librarian*; E. P. HAYWARD, *Musical Director*; H. F. SMITH, *Marshal*.

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 " C. E. Butters, " J. Grant, " T. H. Newcomb, " E. M. Johnson,  
 " L. F. Chubbuck, " J. W. Hayden, " J. Paine, " L. J. Mead,  
 " S. A. Fitch, " W. W. Mayhew, Miss H. Baxter, " L. Sampson.

## TENOR AND BASS.

J. M. Arnold,  
G. W. Collier,

C. L. Hayden,  
N. F. Hunt,

B. W. Huntress,  
S. E. Johnson,

B. L. Newcomb,  
O. Wilmarth.

20. MALDEN CHORUS CLUB,  
MALDEN, MASS.

GEORGE P. COX, *President*; W. A. WILDE, *Secretary*; MOORS PATTEE, *Treasurer*; O. B. BROWN, *Musical Director*; GEO. B. SHUTE, *Pianist*; H. CAREY, *Marshal*.

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| " Emily Chase,        | Miss Alice M. Bampton, | " H. M. Hill,         | " Linnie O. Robinson, |
| " Hale Jacobs,        | " Eliza L. Brown,      | " Eliza C. Metcalf,   | " Martha Sylvester.   |
| " C. R. Prescott,     | " B. H. Cox,           | " F. G. Perry,        |                       |
| " E. J. Reed,         | " S. D. Cutler,        | " F. A. Rand,         |                       |

## ALTO.

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|----------------------------|-----------------------|--------------------|---------------------|
| Mrs. Saml. Chevalier, Jr., | Mrs. L. E. Medding,   | Miss S. H. Hall,   | Miss Mary W. Perry, |
| " E. C. Cleaveland,        | " C. Syfferman,       | " E. A. Jacobs,    | " Ellen Sylvester,  |
| " C. A. Daniels,           | Miss Thesta S. Carey, | " E. Kempton,      | " Emma M. Touks.    |
| " W. D. Holden,            | " Fannie Crowell,     | " Lucy M. Newhall, |                     |

## TENOR.

|                   |                  |                 |                 |
|-------------------|------------------|-----------------|-----------------|
| W. W. Abbott,     | D. P. Cox,       | O. B. Hall,     | J. E. Miller,   |
| O. B. Brown,      | Geo. P. Cox,     | W. D. Holden,   | G. C. Richards, |
| Saml. Chevalier,  | Geo. T. Currier, | Thomas Leavitt, | John B. Sweet.  |
| E. E. Cleaveland, |                  |                 |                 |

## BASS.

|                |                 |                |                  |
|----------------|-----------------|----------------|------------------|
| F. Baldwin,    | Henry G. Carey, | Isaac Putnam,  | Isaac A. Stiles, |
| J. M. Baldwin, | W. F. Haven,    | Geo. B. Shute, | W. A. Wilde.     |
| W. W. Bridge,  | Moors Pattee,   |                |                  |

21. PLYMOUTH ROCK CHORAL SOCIETY,  
PLYMOUTH, MASS.

CALVIN S. DAMON, *President*; T. B. DREW, *Secretary*; J. S. BROWN, *Treasurer*; THOMAS ELDRIDGE, *Librarian*; JOHN H. HARLOW, *Musical Director*; MRS. J. H. HARLOW, *Pianist*.

## SOPRANO.

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|----------------------|------------------------|---------------------|-------------------|
| Mrs. Geo. H. Harlow, | Mrs. Nellie Sherman,   | Miss Ann E. Harlow, | Miss P. Perkins,  |
| " Prince Manter,     | " W. B. Standish,      | " L. Merriman,      | " E. A. Williams. |
| " J. Shannon,        | Miss Clara Batcheller, | " E. Perkins,       |                   |

## ALTO.

|                    |                    |                    |                   |
|--------------------|--------------------|--------------------|-------------------|
| Mrs. E. W. Atwood, | Mrs. Saml. Nelson, | Miss Sarah Morton, | Miss Helena Rich. |
| " J. H. Harlow,    | Miss Lucy Morton,  | " Mary Nickerson,  |                   |

## TENOR.

|                |             |               |            |
|----------------|-------------|---------------|------------|
| W. Atwood, 2d, | T. B. Drew, | J. H. Harlow, | O. T. May. |
| J. L. Brown,   |             |               |            |

## BASS.

|                |               |               |                   |
|----------------|---------------|---------------|-------------------|
| C. S. Damon,   | Clark Finney, | Saml. Nelson, | Geo. S. Peterson. |
| Thos Eldridge, | N. H. Fuller, |               |                   |

## 22. SOUTH ABINGTON CHORAL SOCIETY,

SOUTH ABINGTON, MASS.

BELA ALDEN, *President*; WASHINGTON PETERSON, *Secretary*; A. BROWN, *Treasurer*; A. ALDEN REED, *Librarian*; WILLIAM A. BOWLES, *Musical Director*; EDWIN GURNEY, *Pianist*.

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Miss Nellie E. Gilmore, Miss Laura C. Keith, Miss Emily B. Peterson, Miss Ellen E. Sharpe,  
 " Helen Hobart, " Esther H. Latham, " S. M. Reed, " Rosalie Sharpe.  
 " Susie W. Jones,

## ALTO.

Miss Rachel N. Beebe, Miss L. Clara Holbrook, Miss Georgie J. Sharpe, Miss Georgie E. Soule,  
 " Maria A. Benson, " Carrie M. Kingman, " Eugenia A. Soule, " Mary A. Whitcomb.  
 " Myra J. Cole,

## TENOR.

P. Allen, Edward P. Gurney, J. B. Peterson, A. Sumner Stetson,  
 William A. Bowles, Edwin Gurney, L. W. Richards, Albert D. Wheeler,  
 H. F. Copeland, Edwin L. Gurney, Henry M. Soule, Henry A. Whiting,  
 J. C. Gilbert,

## BASS.

Bela Alden, Daniel M. Fullarton, A. H. Latham, Alfred Sharpe,  
 J. Elwyn Bates, Richard A. Gurney, Washington Peterson, J. R. Whitcomb,  
 Alfred Brown, David B. Howe, Edward S. Powers, J. Kennard Wilson,  
 Ephraim T. Cole, Simeon C. Keith, A. Alden Reed,

## 23. WALTHAM CHORAL UNION,

WALTHAM, MASS

J. W. FAIRBANKS, *President*; G. A. BATES, *Secretary*; C. J. OLNEY, *Treasurer*;  
 GEORGE HOBBS, *Librarian*; J. S. JONES, *Musical Director*; JAMES COLBY,  
*Organist*; L. W. STANLEY, *Marshal*.

## SOPRANO.

Mrs. J. G. Moore, Miss Mary A. E. Downes, Miss G. M. B. Hill, Miss Jennie A. Shirley,  
 " Geo. S. Woodman, " Annie W. Draper, " Sarah E. Hosmer, " M. A. Simonds,  
 Miss Abbie M. Abbott, " Alice L. Emerson, " Nettie M. Johnson, " Lucie H. Smith,  
 " Fannie Adams, " Sara A. Emerson, " Lizzie Keegan, " Ellen M. Storer,  
 " Abbie E. Armstrong, " Anna Fernald, " Annie Lincoln, " Ella Taylor,  
 " Mattie A. Batchelder, " Sarah E. Foster, " Alice I. Mann, " Lillian Thorpe,  
 " Annie E. Blair, " Emma Gooding, " Helen Merritt, " Maggie Wellington,  
 " Emma J. Bolton, " Mary F. Graves, " Sarah F. Munster, " M. F. Welsh,  
 " S. Eva Burge, " Marriam F. Haines, " Mary E. Newton, " May Weston,  
 " M. A. Burns, " J. C. Hall, " Katie O'Brien, " Fannie I. Wheeler,  
 " L. M. Cobleigh, " F. E. Harvey, " Lizzie Pinkham, " Clara C. Young,  
 " Ruth Dickinson, " E. W. Hastings, " Kate A. Quinn,  
 " Kate A. Donovan, " Lizzie Hastings, " E. J. Scott,

## ALTO.

Mrs. J. W. Rice, Miss M. L. Donovan, Miss M. P. Hastings, Miss C. D. May,  
 " E. W. Taft, " Julia A. Emerson, " C. L. Hodgdon, " Louise H. Presby,  
 " Alden Webb, " Charlotte F. Farwell, " Mary L. Hollister, " Mary A. Richards,  
 Miss P. D. Alexander, " Helen A. Fiske, " Eda Kennard, " A. E. Smith,  
 " Nellie Burge, " Mary F. Gibbs, " C. M. Lee, " Emmeline Spear,  
 " Anna E. Connelly, " Sarah A. Gragg, " M. M. Leyson, " Emma Thomas,  
 " Sarah U. Davis, " Augusta Greenwood, " Nellie A. Locke, " Lizzie Thompson,  
 " Nellie M. Delaney, " M. Griffin, " L. Loker, " A. S. Whitney.

## TENOR.

G. A. Bates, J. F. Conally, C. W. Draper, Marshal Eaton,  
 G. E. Bullard, Thos. E. Dolan, W. J. Duffy, W. C. Fiske,

Geo. Hastings, Jr.,  
B. Healy,  
A. C. Hews,  
Geo. E. Hobbs,  
Geo. W. Houghton,

E. A. Johnson,  
James B. Keene,  
Cyrus Lee,  
W. W. Leonard,

Saml. R. Layson,  
J. C. Locke,  
J. N. Lord,  
E. A. Marsh,

Benj. Peirce,  
J. T. Shepard,  
A. R. Wiley,  
Geo. H. Woodman.

## BASS.

A. T. Bacon,  
Chas. Baker,  
Wm. Baker, Jr.,  
J. C. Bates,  
L. Burge,  
J. W. Colby,  
Levi Colby,  
G. E. Dickey,  
J. W. Fairbanks,

Wm. H. Greenleaf,  
Josiah Hastings,  
E. F. Hayward,  
A. J. Holt,  
C. E. Hosmer,  
J. S. Jones,  
M. Keenan,  
J. P. Kidder,  
Joel A. Lincoln,

A. S. Locke,  
Thos. Miles,  
A. S. Morse,  
C. J. Olney,  
A. T. Pierce,  
David Randall,  
E. Everett Robbins,  
J. W. Silver,  
H. E. Skeele,

Geo. E. Smith,  
H. Smith,  
L. W. Stanley,  
Wm. Tafts,  
Geo. M. Thompson,  
S. F. Warren,  
J. P. Welsh,  
Geo. S. Woodman,  
A. K. Wright.

## 24. FITCHBURG CHORAL SOCIETY,

FITCHBURG, MASS.

MOSES G. LYON, *President and Musical Director*; B. FRANK WALLIS, *Secretary*;  
WM. A. MACURDA, *Treasurer*; A. R. SMITH, *Librarian*; A. S. BELDING,  
*Pianist*.

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Mrs. E. A. Arnold,  
" Nellie H. Corey,  
" Kate A. Fairbanks,  
" E. A. Gibbs,  
" E. L. Miller,  
" W. A. Macurda,

Mrs. John Saxton,  
" O. F. Woodbury,  
" Miss Mary L. Adams,  
" S. A. Brick,  
" Mary M. Dickinson,  
" Lottie E. Freeland,

Miss Nellie C. Hawkins, Miss Ruth Traak,  
" Clara D. Hosmer, " M. Emma Upton,  
" Mary E. Lyon, " M. A. Valentine.  
" Helen J. Lesure,  
" Emma F. Pratt,  
" Mary L. Snow,

## ALTO.

Mrs. E. J. Crossman,  
" M. E. Durant,  
" M. Lizzie Eddy,  
" L. B. Fisher,

Mrs. B. F. Lewis,  
" Mary J. Raymond,  
" Helen Wallace,  
Miss Hattie P. Adams,

Miss Esther M. Putnam, Miss Annie M. Wallace,  
" Abby P. Sampson, " Maria Woodbury,  
" Hortense E. Tolman, " Emma Wyman.  
" Julia E. Thompson,

## TENOR.

Thomas Almond,  
Irving Arnold,  
Wm. S. Boutelle,  
D. C. Brick,

Will. W. Clark,  
Osgood Colchester,  
D. A. Corey,  
Saml. E. Crocker,

Jabes Fisher,  
Moses G. Lyon,  
Wm. A. Macurda,  
Joel Page,

Frank P. Putnam,  
John Upton,  
David Wallace,  
B. Frank Wallis,

## BASS.

G. S. Arnold,  
George Beeley,  
Reuel B. Clark,  
Edward P. Coleman,  
E. J. Crossman,

C. B. Dennis,  
James R. Hamilton,  
Moses Hoyt,  
B. Frank Lewis,  
Stephen Lowe,

Alfred Miller,  
J. Q. Peabody,  
James P. Putnam,  
A. R. Smith,  
E. G. Spaulding,

S. A. Wheeler, Jr.,  
Andrew Whitney,  
H. W. Whitney,  
Allen A. Wood,  
A. J. Woodbury.

## 25. PLAISTOW CHORAL SOCIETY,

PLAISTOW, N. H.

FRANCIS N. FLANDERS, *President*; REV. A. COLBURN, *Secretary*; ISAAC HALL,  
*Treasurer*; CHARLES BRADLEY, *Librarian*; MRS. EMMA J. NICHOLS, *Musical*  
*Director*; MISS A. COLBURN, *Pianist*.

## SOPRANO.

Mrs. L. M. Clifford,  
" E. H. Lloyd,

Mrs. E. G. Nichols,  
Miss H. L. Clement,

Miss M. A. Clement,  
" E. I. Colburn,

Miss A. L. Noyes.



ALTO.

|                  |                  |                    |                   |
|------------------|------------------|--------------------|-------------------|
| Mrs. M. E. Orne, | Miss A. Colburn, | Miss M. E. Kelley, | Miss S. F. Noyes. |
| Miss S. F. Cass, | " L. B. Davis,   | " E. L. Noyes,     |                   |

TENOR.

|                |            |           |           |
|----------------|------------|-----------|-----------|
| C. M. Bradley, | O. Bryant, | W. Davis, | A. Noyes. |
|----------------|------------|-----------|-----------|

BASS.

|                 |          |               |                |
|-----------------|----------|---------------|----------------|
| A. Colburn,     | I. Hall, | A. B. Little, | A. B. Merrill, |
| F. N. Flanders, |          |               |                |

26. EAST DOUGLAS MUSICAL SOCIETY,

EAST DOUGLAS, MASS.

WM. HUNT, *President*; G. W. SPENCER, *Secretary*; S. RUSSELL, *Treasurer and Librarian*; JOHN C. WATERS, *Musical Director*; MISS HATTIE A. HUTCHINS, *Pianist*.

SOPRANO.

|                       |                   |                         |                     |
|-----------------------|-------------------|-------------------------|---------------------|
| Mrs. Mary Batcheller, | Mrs. Wm. H. Ward, | Miss Alice E. Campbell, | Miss Mary Holbrook, |
| " S. P. Holbrook,     | " J. C. Waters,   | " F. A. Cummings,       | " Lizzie Warren.    |
| " Ezra Jones,         |                   |                         |                     |

ALTO.

|                |                   |                        |                          |
|----------------|-------------------|------------------------|--------------------------|
| Mrs. Wm. Hunt, | Mrs. A. F. Jones, | Mrs. Stillman Russell, | Miss Hattie A. Hutchins. |
|----------------|-------------------|------------------------|--------------------------|

TENOR.

|                   |                   |                  |                 |
|-------------------|-------------------|------------------|-----------------|
| Geo. Holbrook,    | Stillman Russell, | Geo. W. Spencer, | John C. Waters. |
| Geo. F. Hutchins, |                   |                  |                 |

BASS.

|                     |                     |                  |                |
|---------------------|---------------------|------------------|----------------|
| Dea. Albert Butler, | Dr. S. P. Holbrook, | Oliver Hutchins, | G. F. Schenck. |
| A. M. Hull          | William Hunt,       | Edwin Moore,     |                |

27. QUINCY CHORAL SOCIETY,

QUINCY, MASS.

C. A. HOWLAND, *President*; C. H. PORTER, *Secretary*; W. ABERCROMBIE, *Treasurer*; WILLIAM HOWLAND, *Librarian*; H. B. BROWN, *Musical Director*; C. T. REED, *Pianist*.

SOPRANO.

|                      |                     |                      |                     |
|----------------------|---------------------|----------------------|---------------------|
| Mrs. H. B. Brown,    | Mrs. Emma J. Keith, | Miss Florence Colby, | Miss Lizzie Holden, |
| " J. F. Burrill,     | " Susan F. Packard, | " Ellen Devlin,      | " Mary Keating.     |
| " Maggie A. Dinegan, | " Emma Sampson,     | " Katie Flanigan,    | " Abby Pope.        |
| " Mary E. Dinegan,   | " Slade,            | " Dora A. French,    | " Jessie Russell.   |
| " Hattie M. Grey,    | " S. Addie Souther, | " Margie Green,      | " Cora Skinner.     |
| " Annie Keating,     | " Laura Tirrell,    | " H. Eliza Hardwick, |                     |

ALTO.

|                     |                    |                    |                  |
|---------------------|--------------------|--------------------|------------------|
| Mrs. Abbie Field,   | Mrs. Emma Reed,    | Miss Lucy Hersey,  | Miss Laura Pray, |
| " Lydia L. Follett, | " Harriet True,    | " Lizzie Jones,    | " Emma Wisley.   |
| " Ellen M. Miller,  | Miss H. A. French, | " Jerusha Keating, |                  |

TENOR.

|               |               |                 |               |
|---------------|---------------|-----------------|---------------|
| H. B. Brown,  | B. G. Elliot, | H. Walter Gray, | Herbert Reed, |
| E. D. Chase,  | G. H. Field,  | Chas. T. Reed,  | L. Rockwell.  |
| W. G. Corney, |               |                 |               |

BASS.

|                 |                 |               |                   |
|-----------------|-----------------|---------------|-------------------|
| W. Abercrombie, | D. L. F. Chase, | G. S. Coffin, | W. H. Follett,    |
| J. F. Burrill,  | H. Chubbuck,    | Benj. Curtis, | Chas. A. Howland, |

W. C. Howland,  
A. Keating,  
Danl. McCurdy,

J. H. Mundy,  
C. H. Porter,

W. W. Pratt,  
E. B. Souther,

J. B. Stetson,  
J. B. Whiting.

## 28. LAWRENCE MUSICAL ASSOCIATION, LAWRENCE, MASS.

F. E. CLARK, *President*; W. P. COOPER, *Secretary and Treasurer*; E. BRANCH,  
*Librarian*; S. A. ELLIS, *Musical Director*; W. FAWCETT, *Pianist*.

### SOPRANO.

|                      |                     |                        |                      |
|----------------------|---------------------|------------------------|----------------------|
| Mrs. E. W. Burbank,  | Mrs. A. W. Howland, | Miss Carrie Cutler,    | Miss Mary Packard,   |
| " C. N. Chamberlain, | " C. E. Kinney,     | " Agnes Dana,          | " A. A. Parsons,     |
| " J. P. Chandler,    | " W. H. Lougee,     | " Ella M. Dow,         | " Carrie Pinkerton,  |
| " H. P. Cheeney,     | " Ella Monteith,    | " Katie Fisher,        | " Lizzie Reed,       |
| " F. E. Clarke,      | " M. E. Patten,     | " Mary Fisher,         | " Emma Richards,     |
| " J. F. Cogswell,    | " J. H. Prescott,   | " Louisa Gould,        | " Lizzie A. Russell, |
| " Thos. Cullen,      | " W. E. Rice,       | " R. H. Hastings,      | " Rebecca Sager,     |
| " Sarah Dow,         | " E. P. Richardson, | " Katie E. Hindle,     | " L. M. Seyward,     |
| " W. W. Fisher,      | " L. J. Sanborn,    | " Josie Knights,       | " Fannie Smith,      |
| " N. T. Gingrass,    | Miss Mary E. Allen, | " Helen D. Langmaid,   | " Annie Thomas,      |
| " A. C. Gould,       | " M. D. Anderson,   | " Georgie Littlefield, | " Susie Walsh,       |
| " A. M. Grover,      | " S. M. Bailey,     | " Emma Mason,          | " E. L. Wentworth.   |
| " M. A. Hogle,       | " Carrie Bonney,    | " Georgie McCoy,       |                      |
| " D. Howarth,        | " Grace Cooper,     | " Carrie Morris,       |                      |

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| Mrs. Henry Barton, | Mrs. Mary Lillie,   | Miss Lilly Cutler,   | Miss Eva Prescott,  |
| " W. F. Bates,     | " D. W. Osgood,     | " C. E. Farnham,     | " M. J. Richardson, |
| " M. L. Bicknell,  | " W. R. Pedrick,    | " Emily Gage,        | " Ruth A. Ricker,   |
| " F. V. Butters,   | " A. C. Rice,       | " Laura Gale,        | " Fannie Russell,   |
| " A. C. Clarke,    | " L. J. Stoddard,   | " Sarah L. Gray,     | " Alice Sager,      |
| " W. C. Coburn,    | " Helen Swan,       | " Sarah E. Hayes,    | " Blanche Sargent,  |
| " Geo. P. Cutler,  | " N. Whitford,      | " R. Estella Haynes, | " F. M. Stevens,    |
| " S. A. Ellis,     | Miss Eunice Abbott, | " M. A. Hindle,      | " I. Stiles,        |
| " Geo. W. Hill,    | " Addie Blake,      | " Eliza Leyland,     | " Emma J. Woodbury, |
| " H. Howard,       | " Emma Bonney,      | " Zilpha Morton,     | Mr. Wm. Robinson,   |
| " Josie Kimball,   | " Lizzie Boothby,   | " Mary Osgood,       | " Geo. Wilson.      |

### TENOR.

|                   |                     |                 |                  |
|-------------------|---------------------|-----------------|------------------|
| Chas. Batty,      | J. K. Cole,         | L. E. Hogle,    | E. G. Pratt,     |
| E. E. Branch,     | Lawrence Davenport, | A. W. Howland,  | J. N. Pratt,     |
| H. A. Buell,      | S. A. Ellis,        | A. B. Kinney,   | Benj. Rogers,    |
| Joe. Butterworth, | Wm. Fawcett,        | O. Littlefield, | Geo. S. Rollins, |
| H. Canfield,      | Benj. Hamer,        | A. A. Morse,    | Peter Smith,     |
| Fred. E. Clarke,  | A. L. Haynes,       | D. W. Osgood,   | Wm. Taylor,      |
| Jas. F. Clarke,   | Geo. W. Hill,       | Wm. B. Pedrick, | John Wilkinson.  |

### BASS.

|                      |                     |                  |                    |
|----------------------|---------------------|------------------|--------------------|
| W. F. Bates,         | W. P. Cooper,       | Jas. F. Melling, | J. M. Richards,    |
| Homer Beedle,        | Geo. A. Durrill,    | M. P. Merrill,   | E. P. Richardson,  |
| J. G. Bicknell,      | H. W. K. Eastman,   | R. Merrill,      | D. B. Ricker,      |
| Ed. Butterworth,     | Jno. Edwards,       | Wm. Merrill,     | C. H. Sawyer,      |
| Willard L. Carleton, | Webster P. Edwards, | J. H. Morgan,    | Robert M. Smith,   |
| F. Carruthers,       | Luke J. Fell,       | E. Frank Page,   | Dr. A. J. Stevens, |
| A. C. Chadwick,      | Rev. C. E. Fisher,  | H. P. Parsons,   | Alden Washburne,   |
| Wm. Chapman,         | Frank Fletcher,     | E. L. Partridge, | John Whitworth.    |
| H. P. Cheeney,       | F. D. Foster,       | P. G. Pillsbury, |                    |
| E. F. Childs,        | Wm. Goldthwaite,    | H. B. Prince,    |                    |
| W. C. Coburn,        | D. W. Lord,         | A. C. Rice,      |                    |

## 29. ABINGTON CHORAL SOCIETY,

ABINGTON CENTRE, MASS.

D. POWERS, *President*; G. A. BEAL, *Secretary and Treasurer*; E. L. NOYES, *Librarian*; HENRY NOYES, *Musical Director*; MISS ABBIE F. SOULE, *Pianist*.

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 " Angie M. Burbeck, " Mariesta Howland, " Lucy Thompson, Miss Susie Dunham.  
 " Lydia Chase, " Sylvia Perley,

## ALTO.

Mrs. Josephine M. Baldwin, Mrs. Hittie T. McKenney, Miss Sarah E. Dunham, Miss Sellina H. Nash,  
 " Mary L. Dyer, " Sophia E. Merritt, " Abby Foster, " Abbie F. Soule.  
 " Amanda Groce,

## TENOR.

Gilbert Baldwin, Parmenas Look, Henry Noyes, Jeremiah T. Richmond,  
 William H. Davis, Charles W. Mitchell, Calvin P. Powers, Albert Whitmarsh.  
 Lindley M. Deane, Meritt Nash, Gilbert J. Ramadell,

## BASS.

George A. Beal, William H. Faunce, Albert M. Nash, Dennis Powers,  
 Lucius D. Burbeck, Charles W. Howland, Joshua L. Nash, Henry A. Ramadell,  
 Otis Churchill, Henry Hunt, Ephraim L. Noyes, Otis W. Soule.  
 Ichabod W. Faunce, Whitman B. Merritt, Patrick O'Brien,

## 30. ORANGE COUNTY MUSICAL SOCIETY,

RANDOLPH, VT.

J. W. FARGO, *President*; C. R. MONTAGUE, *Secretary and Treasurer*; GEORGE DODGE, *Musical Director*; MISS A. EATON, *Pianist*.

## SOPRANO.

Mrs. Mary R. Smith, Miss Alice A. Eaton, Miss H. O. Woodbury.

## ALTO.

Miss Emma F. Kimball, Miss Laura L. Paine, Miss Lizzie S. Partridge, Miss Marietta Wilson.  
 " Martha J. Ladd,

## TENOR.

John Durkee, Geo. D. Smith, A. R. Vaughan, T. L. Wood.  
 A. H. Fay,

## BASS.

A. A. Ainsworth, J. W. Fargo, E. B. Flanders, O. E. Montague.  
 Geo. Dodge,

## 31. YARMOUTHPORT CHORUS CLUB,

YARMOUTHPORT, MASS.

D. G. ELDREDGE, *President*; E. D. PAINE, *Secretary and Treasurer*; JAIRUS LINCOLN, *Musical Director*; MISS DEBORAH HAMBLIN, *Pianist*.

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Mrs. M. C. Homer, Miss Annie Childs, Miss Eliza T. Howes, Miss Clara Myrick,  
 " E. D. Payne, " Ellen Eldridge, " Susie Howes, " Myra M. Sears.  
 " C. F. Swift, " Sophia Hallett, " S. E. Matthews,

## ALTO.

Mrs. James Knowles, Mrs. J. Lincoln, Jr., Miss Anna L. Hamblin, Miss Minnie Homer,  
 " Wm. W. Knowles, " E. Eyder, " Deborah Hamblin, " Addie Seabury.

## TENOR.

E. F. Baker, D. G. Eldridge, Wm. S. Fisher, S. T. Howes.

## BASS.

J. P. Burgess, E. D. Payne, E. L. Robbins, Frank Thacher.  
 J. Lincoln, Jr.,

## 32. BOSTON CHORAL UNION,

SOUTH BOSTON, MASS.

F. H. UNDERWOOD, *President*; JAMES H. POWERS, *Vice-President*; M. C. O'CONNELL, *Secretary*; W. P. ADAMS, *Treasurer*; G. W. PARTRIDGE, *Librarian*;  
 J. C. D. PARKER, *Musical Director*; MISS UNDERWOOD, *Pianist*.

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|-----------------------|------------------------|------------------------|------------------------|
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| " M. E. Bird,         | " Larana C. Clark,     | " Lizzie M. Johnston,  | " Linnie A. Palmer,    |
| " C. C. Chapman,      | " Annie R. Cobb,       | " Mary E. Johnston,    | " Fannie M. Parker,    |
| " Ann H. Dunham,      | " Cliffe S. Cooke,     | " Sarepta Jones,       | " Sophia L. Peterson,  |
| " H. F. Faulkner,     | " Lottie A. Cooke,     | " Lizzie M. Kenney,    | " Fanny Pierce,        |
| " Wm. Given,          | " S. V. Cunningham,    | " Meda C. Kimball,     | " Georgie E. Pike,     |
| " F. Hartford,        | " Fanny Curtis,        | " Ida G. Lamprey,      | " Gertrude Pope,       |
| " Geo. H. Homer,      | " Lizzie R. Cushing,   | " Millie Lestar,       | " Ettie M. Porter,     |
| " E. Hosmer,          | " Mary K. Davis,       | " Sarah Lestar,        | " Ella M. Ramedell,    |
| " Isaiah C. Howes,    | " Mary B. Dodge,       | " May Lawson,          | " May K. Shackford,    |
| " Wm. T. Lapham,      | " Lilla A. Dolbeare,   | " Sarah A. Lewis,      | " Frances Shaw,        |
| " C. J. Littlefield,  | " Hannah S. B. Dykes,  | " L. Ellie Linscott,   | " Mary T. P. Silva,    |
| " Hannah E. Lovering, | " Mary H. Faxon,       | " M. Lizzie Lovell,    | " Mary Simpson,        |
| " L. A. Lovering,     | " Mary J. Fennelly,    | " Mary L. Lufkin,      | " Emily T. Smith,      |
| " M. J. Mooney,       | " Adelaide Fisk,       | " Ella Lyon,           | " Ella J. Souther,     |
| " H. J. Poole,        | " Emma L. Fisk,        | " Eunice M. Lyon,      | " Carrie R. Stackpole, |
| " Lucy J. Poole,      | " Minnie A. Fiske,     | " Jennie Lyon,         | " Marcia A. Thing,     |
| " Katie Truette,      | " Annie C. Gill,       | " Louise A. Mack,      | " Jessie C. Tleston,   |
| " Charles J. Vaughn,  | " H. E. G. Gleason,    | " Katie A. Maloney,    | " Emma Tinkham,        |
| " Richard R. Walsh,   | " Eva P. Goodwin,      | " Minnie J. May,       | " Sarah B. Tucker,     |
| Miss Sarah B. Abbott, | " Grace E. Gragg,      | " Annie McDonough,     | " A. F. Tuttle,        |
| " Carrie E. Adams,    | " S. Lizzie Hammond,   | " Susie A. Mellelew,   | " Laura Underwood,     |
| " Mary A. Adams,      | " Lucy P. Hatch,       | " M. Maria Miller,     | " Adella C. Wait,      |
| " Nettie Allen,       | " Stella Hatch,        | " C. C. Nelson,        | " Lizzie V. Wait,      |
| " Ida L. Angier,      | " Martha C. Hill,      | " M. J. Nelson,        | " L. E. Walbridge,     |
| " Alice W. Baker,     | " Emma A. Holbrook,    | " Hannah Nicholson,    | " Carrie A. Webster,   |
| " Esther E. Ball,     | " Emma Howe,           | " Mary Nicholson,      | " Ella L. Wilber,      |
| " Jennie Boston,      | " S. E. Hughes,        | " Abbie C. Nickerson,  | " Kate A. Williams,    |
| " Julia E. Rowers,    | " M. L. Hurd,          | " Addie Nickerson,     | " Charlotte M. Willis, |
| " Nellie A. Bragdon,  | " Lena Hurlburt,       | " Isabel J. Nickerson, | " Mary Ella Winch.     |
| " Sallie M. Bromwick, | " Annie Irish,         | " P. S. Nickerson,     |                        |
| " Alice B. Burt,      | " Emma F. James,       | " Jennie Nielson,      |                        |
| " J. B. Cherrington,  | " Cora E. Johnson,     | " Katie S. Parmenter,  |                        |

## ALTO.

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|------------------------|-----------------------|------------------------|----------------------|
| Mrs. Lucy C. Bartlett, | Mrs. Manly Howe,      | Miss Carrie A. Abbott, | Miss Mary A. Devlin, |
| " Richard F. Bond,     | " Ella C. Nichols,    | " L. Anne Baldwin,     | " Susie F. Devlin,   |
| " H. S. Brnden,        | " Osborn,             | " Alice E. Ball,       | " Teresa Doherty,    |
| " A. H. Brown,         | " Olive L. Roberts,   | " Carrie H. Bartlett,  | " Marj. F. Duxbury,  |
| " Mary P. Colburn,     | " Eleanor B. Wheeler, | " Nellie H. Chambers,  | " Mary D. Emery,     |
| " Alfred Dykes,        | " L. A. Wheeler,      | " Minnie Croaker,      | " Nettie Emery,      |
| " Janie N. Goodwin,    | " Jennie Wilson,      | " Addie M. Culver,     | " Abbie M. Ferrin,   |

|                        |                          |                          |                     |
|------------------------|--------------------------|--------------------------|---------------------|
| Miss Jennie M. Fitton, | Miss Florence D. Kelren, | Miss Garafelia M. Morse, | Miss Anna E. Stone, |
| " Maria M. Gallagher,  | " Isabel M. Kelren,      | " Maggie Mullen,         | " Ruth Stone,       |
| " Mary J. Guernsey,    | " A. C. Kimball,         | " Mary E. Nay,           | " Abbie B. Taylor,  |
| " Frank B. Hale,       | " Allie S. Knapp,        | " Laura A. Nielson,      | " M. L. Underwood,  |
| " Clara E. Hill,       | " Louise Knapp,          | " Olive F. Pierce,       | " Sarah Vaughn,     |
| " Emma Hood,           | " Phedora Knapp,         | " Clara J. Poole,        | " L. A. Waterman,   |
| " Susie A. Jeffers,    | " Ida J. Macurda,        | " Nellie Power,          | " Kate A. Williams. |
| " Lydia M. Jenks,      | " C. Franc Maloy,        | " Etta J. Ruggles,       |                     |
| " Anna M. Jones,       | " Emma F. Mayo,          | " Juliette Smith,        |                     |
| " Susie F. Jones,      | " Harriet Meyers,        | " Kate Spring,           |                     |

## TENOR.

|                     |                    |                       |                   |
|---------------------|--------------------|-----------------------|-------------------|
| N. F. Abbott,       | John J. Carney,    | William T. Lapham,    | Henry J. Poole,   |
| Austin R. Adams,    | George W. Carter,  | C. J. Littlefield,    | James Power,      |
| Warren P. Adams,    | John J. Degan,     | Daniel F. Long,       | John P. Savage,   |
| E. E. Allen,        | Samuel F. Deland,  | William H. Lovering,  | Samuel C. Tenney, |
| S. F. Bachelder,    | Elias R. Emery,    | William Luttet,       | R. W. Thing,      |
| George W. Ball,     | Fred C. Floyd,     | William Lynch,        | Wm. F. Thompson,  |
| G. W. Belcher,      | Lyman J. Fuller,   | Alexander McKenzie,   | F. M. Upham,      |
| Lewis J. Bird,      | John T. Gilchrist, | William Nielson, Jr., | J. B. Winch,      |
| Geo. A. Blackmore,  | A. S. Green,       | E. H. Nichols,        | James Wood,       |
| H. S. Braden,       | B. Haley,          | Hiram L. Paige,       | B. S. Young.      |
| Chas. M. Brownwick, | Edward Hewitson,   | U. K. Pettingill,     |                   |
| Joseph Buckley,     | James H. Lambert,  | Charles C. Poole,     |                   |

## BASS.

|                     |                     |                      |                      |
|---------------------|---------------------|----------------------|----------------------|
| Wm. U. Amsden,      | Theron J. Cumming,  | Nathaniel Lanning,   | George E. Scott,     |
| Henry Andrews,      | M. F. Curley,       | James Massey,        | George E. Smith,     |
| Joshua P. Barker,   | E. S. Dunham,       | William B. McAvoy,   | Wm. P. Smith,        |
| C. B. Bedlington,   | Dennis Dwyer,       | Henry McCoy,         | Charles Sprague,     |
| Charles F. Belcher, | P. H. Dwyer,        | E. R. McPherson,     | F. H. Underwood,     |
| George W. Birch,    | H. Floyd Faulkner,  | Richard Monks,       | Charles J. Vaughn,   |
| Charles L. Bird,    | George V. Field,    | George W. Morse,     | D. E. Wadleigh,      |
| John H. Bird,       | Joseph Fraser,      | M. C. O'Connell,     | Fred. A. Waitt,      |
| Joseph H. Bird,     | Obed Goodspeed,     | George W. Partridge, | Richard R. Walsh,    |
| John W. Blackmore,  | William Hersey,     | A. G. Pike,          | James T. Wheeler,    |
| C. L. Burdett,      | Thomas Hill,        | Michael F. Power,    | Benjamin E. Whiting, |
| C. C. Chapman,      | George H. Homer,    | George H. Putnam,    | James Willis.        |
| Warren Cobb,        | William B. Johnson, | George H. Ryder,     |                      |

## 33. SALEM CHORAL SOCIETY,

SALEM, MASS.

F. H. LEE, *President*; GEO. A. FULLER, *Secretary*; E. R. BIGELOW, *Treasurer*;  
CARL ZERRAHN, *Musical Director*; FRANK UPTON, *Pianist*.

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| " E. S. Attwood,      | " C. P. Kemble,     | " Geo. A. Wells,        | " S. A. L. Chadwick, |
| " W. K. Bigelow,      | " E. T. Kemble,     | " F. A. Wrucek,         | " Lottie Chapman,    |
| " B. C. Brown,        | " Carrie Leavitt,   | Miss Jennie R. Andrews, | " Eliza B. Chase,    |
| " J. P. Browning,     | " J. W. Leffavour,  | " M. Atkins,            | " Mary A. Clarke,    |
| " Francis Cox,        | " J. M. Newhall,    | " Carrie W. Austin,     | " Sarah R. Clark,    |
| " J. F. Dane,         | " E. G. Perkins,    | " Milly S. Austin,      | " C. E. Comstock,    |
| " Geo. P. Daniels,    | " Geo. H. Perkins,  | " Emma D. Bailey,       | " Eliza A. Fitz,     |
| " J. Faxon,           | " A. B. Richardson, | " Carrie Baldwin,       | " Nellie A. Friend,  |
| " Laura A. Gallup,    | " J. O. Safford,    | " Sarah A. Baldwin,     | " Hattie Goldsmith,  |
| " W. S. Garrett,      | " E. P. Sargent,    | " M. J. Boardman,       | " Louise A. Goodwin, |
| " W. D. Hunt,         | " C. H. Stocker,    | " Josephine Bruce,      | " C. H. Greene,      |
| " D. H. Johnson, Jr., | " B. F. Upton,      | " Lizzie Bunker,        | " Nettie Hagar,      |

|                        |                        |                     |                        |
|------------------------|------------------------|---------------------|------------------------|
| Miss S. L. Hanson,     | Miss Mary L. King,     | Miss L. S. Rich,    | Miss Sarah M. Spiller, |
| " Sarah E. Hill,       | " Louisa B. Meacom,    | " Lucy T. Robinson, | " Anna C. Sullivan,    |
| " Annie A. Hinckley,   | " L. S. Merritt,       | " Mary Robinson,    | " Annie M. Toomey,     |
| " Ellen K. Hodges,     | " Nellie S. Messinger, | " Mary F. Robinson, | " Georgie Towne,       |
| " Priscilla C. Hodges, | " Mary E. Miller,      | " Minnie P. Ropes,  | " L. S. Towne,         |
| " Anna D. Hunt,        | " Ruth Miller,         | " A. D. Shannon,    | " R. H. Treadwell,     |
| " Jane Hunt,           | " Eliza B. Nichols,    | " E. Silsbee,       | " E. Maria Upham,      |
| " Sarah E. Hunt,       | " Ellen A. Nichols,    | " H. A. Simonds,    | " M. E. Wales,         |
| " Hattie E. Jones,     | " S. Augusta Nichols,  | " J. R. Simonds,    | " Carrie R. Webb,      |
| " Fanny E. Kelman,     | " Mary E. Oliver,      | " J. Rosie Simonds, | " M. L. Webb,          |
| " Louisa B. Kieham,    | " S. B. Perkins,       | " Sarah P. Simonds, | " Lucy B. Willson,     |
| " Lizzie Kemble,       | " E. A. Pinnock,       | " H. M. Smith,      | " S. W. Wheeler,       |
| " J. E. M. Kimball,    | " Anna M. Quimby,      | " H. F. Southward,  | " Ella Worcester.      |
| " S. L. Kimball,       | " Sarah C. Raymond,    | " Edith S. Spiller, |                        |

## ALTO.

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|-----------------------|-----------------------|-----------------------|------------------------|
| Mr. W. S. Fennollosa, | Miss Emily W. Archer, | Miss Louisa V. Jones, | Miss Abigail G. Smith, |
| Mrs. J. A. Bassett,   | " Harriet A. Austin,  | " Sarah H. Kehew,     | " Georgiana D. Smith,  |
| " D. B. Brooks,       | " Susie S. Baker,     | " Mary B. Kilbane,    | " Hattie C. Smith,     |
| " Clara S. Burnham,   | " Eliza A. Baxter,    | " Emily Larcom,       | " Lura S. Spiller,     |
| " M. K. Crosby,       | " Hannah Burke,       | " Addie Leavitt,      | " Margie H. Stevens,   |
| " N. Foster,          | " S. L. Canterbury,   | " Ellen D. Martin,    | " Alice E. Strout,     |
| " L. M. Fowler,       | " E. W. Chadwick,     | " Mary S. Meacom,     | " Louisa C. Symonds,   |
| " H. M. E. Goodhue,   | " Annie F. Day,       | " Abby F. Nichols,    | " E. S. Vickary,       |
| " C. H. Hayward,      | " Lizzie P. Derby,    | " Ellen W. Oliver,    | " S. E. Wales,         |
| " O. B. Holden,       | " Ella W. Flake,      | " Lizzie B. Osborne,  | " Grace Walker,        |
| " J. C. Osgood,       | " Margaret B. Fits,   | " Elia G. Page,       | " Nellie A. Wason,     |
| " C. A. Rust,         | " Carrie Graves,      | " Addie M. Peabody,   | " Mary Eliza Webb,     |
| " Daniel Upton,       | " Emily F. Habon,     | " Kate Pond,          | " S. E. Willson,       |
| " B. Whitmore,        | " Cora J. Hancock,    | " Kate F. Pond,       | " Mary E. Woraley,     |
| Miss M. B. Agin,      | " Martha R. Hill,     | " Sarah A. Potter,    | " S. E. Wyman.         |
| " Hannah L. Allen,    | " Anna M. Holmes,     | " M. A. Remmonds,     |                        |
| " Hattie P. Allen,    | " M. E. Janes,        | " Priscilla C. Ropes, |                        |

## TENOR.

|                     |                  |                       |                       |
|---------------------|------------------|-----------------------|-----------------------|
| Everett E. Austin,  | Geo. A. Fuller,  | J. Hardy Miller, Jr., | W. W. Richards,       |
| Charles H. Bates,   | W. S. Gavett,    | C. Fessenden Nichols, | Edward A. Smith,      |
| L. F. Brigham,      | M. W. George,    | C. S. Noah,           | George W. Sumner,     |
| F. N. Chapman,      | James A. Gillis, | B. C. Perkins,        | William S. Tilden,    |
| E. P. Emibo,        | D. B. Hagar,     | Joshua Phlippen,      | J. Francis Tuckerman, |
| Alvah A. Evans,     | I. P. Harris,    | Charles H. Preston,   | William P. Upham,     |
| Benjamin H. Fabens, | C. L. Hayward,   | John H. Preston,      | E. Valentine,         |
| B. Louis Fabens,    | B. M. Kenny,     | C. H. Pulsifer,       | S. E. Whipple,        |
| J. H. Felt,         | William Kimball, | Albert Remmonds,      | Benj. Whitmore,       |
| Manuel Fennollosa,  | Hervey Lunt,     | J. W. Rhodes,         | Ezra L. Woodbury.     |

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|                   |                       |                       |                      |
|-------------------|-----------------------|-----------------------|----------------------|
| William Agge,     | James Coolidge,       | Francis H. Lee,       | Henry A. Smith,      |
| Aug. J. Archer,   | George R. Curwen,     | Arthur Lincoln,       | Volney C. Stowe,     |
| William Archer,   | T. F. Davidson,       | Solomon Lincoln, Jr., | E. S. Thayer,        |
| Arthur S. Austin, | W. P. Davis,          | James J. Lord,        | Daniel Upton,        |
| Edwin R. Bigelow, | F. A. Emmerton,       | James McGeary,        | Edgar W. Upton,      |
| W. K. Bigelow,    | Charles E. Fabens,    | John Meacom,          | Francis Upton,       |
| Henry M. Brooks,  | Ernest F. Fennollosa, | E. F. Newhall,        | James Upton,         |
| R. H. Browne,     | Arthur W. Foote,      | Joseph Newhall,       | Herbert Valentine,   |
| Joan P. Browning, | Rufus B. Gifford,     | Henry Kemble Oliver,  | A. J. Walker,        |
| H. C. Burnham,    | Abner C. Goodell,     | L. K. Parsons,        | Calvin R. Washburne, |
| Dr. S. M. Cate,   | Henry A. Hale,        | E. H. Payson,         | Henry F. Waters,     |
| William Cate,     | James T. Hewes,       | Geo. H. Perkins,      | W. A. Webber,        |
| E. C. Cheever,    | C. H. Higbee,         | S. Foster Quimby,     | William H. Whipple,  |
| Augustus Clark,   | William H. Kehew,     | E. H. Randall,        | John H. Williams.    |

**34. SANDWICH CHORAL SOCIETY,**  
SANDWICH, MASS.

URIEL F. SHERMAN, *President*; SAMUEL FESSENDEN, *Secretary and Treasurer*;  
H. DILLAWAY, *Librarian*; H. HERSEY HEALD, *Musical Director*; MISS SARAH  
McLAUGHLIN, *Pianist*.

**SOPRANO.**

Mrs. Chas. H. Burgess, Mrs. L. Severance, Miss Sarah McLaughlin, Miss Laura A. Stevens  
" J. B. Nickles, Miss Helen Lapham,

**ALTO.**

Mrs. Lucy Hayward, Mrs. J. Lloyd, Mrs. Nettie Murray, Mrs. Lydia Swift.

**TENOR.**

I. K. Chipman, Saml. Chipman, Hiram Dillaway, Saml. Fessenden.

**BASS.**

Sylvanus Bourne, Chas. H. Burgess, M. F. Delano, W. F. Sherman.  
Joseph Brammar, Leander Chamberlain, H. H. Heald,

**35. HYANNIS CHORAL SOCIETY,**  
HYANNIS, MASS.

A. C. SWIFT, *President*; C. H. NYE, *Secretary*; RODNEY BAXTER, *Treasurer*;  
A. S. CROSBY, *Librarian*; R. WEEKS, *Musical Director*; MISS J. CROWELL,  
*Pianist*.

**SOPRANO.**

Mrs. E. Cornish, Miss Ada Baxter, Miss Louisa Crosby, Miss Laura H. Sears.  
" W. H. Wyer, " Mary D. Chase, " Susie Phinney,

**ALTO.**

Mrs. H. C. Wilcox, Miss Rebecca J. Beane, Miss Lizzy F. Cornish, Miss Alexina Handy.

**TENOR.**

J. A. Beane, A. S. Crosby, W. H. Evans, Chas. H. Nye.  
J. W. Chapman,

**BASS.**

Rodney Baxter, W. D. Kelley, Levi Snow, E. Weeks,  
Dr. C. F. George, A. C. Swift, E. A. Walker, J. D. Whitney.

**36. MANSFIELD CHORAL UNION,**  
MANSFIELD, MASS.

JOHN ROGERS, *President*; PLINY M. COBB, *Secretary and Treasurer*; O. N.  
GUSHEE, *Librarian*; GEORGE E. BAILEY, *Musical Director*; MRS. E. M. IDE,  
*Pianist*.

**SOPRANO.**

Mrs. A. R. Drake, Mrs. E. M. Ide, Mrs. J. B. Rogerson, Miss H. F. Lawton,  
" F. E. Harding, " M. E. Rogers, " D. C. Turner, " A. Scoles,  
" H. B. Hodges, " M. J. Rogers, Miss M. H. Bates, " C. Webb,

**ALTO.**

Mrs. Carrie Cobb, Miss Carrie Bailey, Miss Marion Bailey, Miss Louisa Webb,  
" Lizzie Copeland, " Hattie Bailey, " Jennie Turner, " Phoebe Webb,  
" A. Lovell,

## TENOR.

|                |               |                |               |
|----------------|---------------|----------------|---------------|
| G. E. Bailey,  | John Rogers,  | E W Sweet,     | Wm. O. Sweet, |
| Francis Drake, | J. W. Rogers, | Leonard Sweet, | C. P. White.  |

## BASS.

|                   |                |              |              |
|-------------------|----------------|--------------|--------------|
| Pliny M. Cobb,    | O. W. Guashee, | J. E. Paine, | E. L. Smith. |
| E. Copeland, Jr., | H. G. Hodges,  |              |              |

### 37. HOLLISTON CHORAL UNION, HOLLISTON, MASS.

O. M. BULLARD, *President*; HENRY W. PARKER, *Secretary*; GEORGE BARTLETT, *Treasurer*; GEORGE MOODY, *Librarian*; W. L. PAYSON, *Musical Director*; CHARLES D. BLAKE, *Pianist*.

## SOPRANO.

|                   |                       |                        |                    |
|-------------------|-----------------------|------------------------|--------------------|
| Mrs. G. E. Blake, | Mrs. W. L. Payson     | Miss Jennie F. Hawkes, | Miss Louise Morse, |
| " O B. Bullard,   | Miss M. Ella Claffin, | " Nellie J. Heath,     | " Alice Newton,    |
| " Lizzie Cutler,  | " M. Louise Daniels,  | " Ellen E. Lloyd,      | " S. A. Staples    |
| " J. S. French,   | " Susan V. Flake,     | " Helen M. Marsh,      |                    |

## ALTO.

|                      |                       |                        |                       |
|----------------------|-----------------------|------------------------|-----------------------|
| Mrs. G. A. Bartlett, | Mrs. W. A. McCaslin,  | Miss M. Annie Johnson, | Miss Clara E. Newton, |
| " G. E. Bigelow,     | " J. Tower,           | " H. Amelia Jones,     | " L. W. Sanborn,      |
| " H. C. French,      | Miss Emma G. Daniels, | " Ruth A. Lloyd,       | " Emma O. Thompson.   |

## TENOR.

|                  |                   |                |               |
|------------------|-------------------|----------------|---------------|
| C. D. Blake,     | E. W. Colburn,    | Geo. H. Moody, | H. W. Parker, |
| O. B. Bullard,   | James M. Goodwin, | W. L. Payson,  | Gilbert Rice. |
| E. Cobb Claffin, | J. A. Messinger,  |                |               |

## BASS.

|                    |                   |                 |                   |
|--------------------|-------------------|-----------------|-------------------|
| J. W. Allen,       | H. Ware Coolidge, | E. B. Johnson,  | Alfred W. Pike,   |
| Geo. A. Bartlett,  | Henry C. French,  | L. F. Leland,   | Vincent A. Pluto, |
| Curtis Batchelder, | J. S. French,     | W. A. McCaslin, | Albert Rice.      |
| D. H. Clark,       |                   |                 |                   |

### 38. MELROSE MUSICAL ASSOCIATION, MELROSE, MASS.

H. E. TROWBRIDGE, *President and Musical Director*; E. H. GOSS, *Secretary and Marshal*; GEORGE EMERSON, 2d, *Treasurer*; D. D. STRATTON, *Librarian*.

## SOPRANO.

|                         |                          |                       |                     |
|-------------------------|--------------------------|-----------------------|---------------------|
| Mrs. Elmira A. Emerson, | Mrs. Emily E. Hutchings, | Miss Clara I. Hudson, | Miss Addie L. Lane. |
| " Sara Emerson,         | Miss Eliza D. Clark,     | " Jennie Kempton,     |                     |

## ALTO.

|                         |                      |                          |                        |
|-------------------------|----------------------|--------------------------|------------------------|
| Mrs. Elizabeth J. Hart, | Mrs. D. S. Woodward, | Miss Mary J. McLaughlin, | Miss Della Richardson. |
| " Sarah E. Stilphen,    | Miss A. J. Doane,    | " Mary E. Nason,         |                        |

## TENOR.

|                        |                   |                 |                      |
|------------------------|-------------------|-----------------|----------------------|
| Nathaniel D. Dearborn, | Allen C. Goss,    | Walter Hicks,   | Henry E. Trowbridge. |
| Isaac Emerson,         | Elbridge H. Goss, | George Newhall, |                      |

## BASS.

|                  |                  |                 |                       |
|------------------|------------------|-----------------|-----------------------|
| George Emerson,  | Curtis C. Goss,  | Henry M. Small, | Danforth D. Stratton, |
| Henry G. Fields, | Charles A. Howe, | John M. Small,  | George Woodward.      |



### 39. NORTHFIELD MUSICAL SOCIETY, NORTHFIELD, MASS.

J. B. CALLENDER, *President*; REV. J. T. CLARK, *Secretary and Treasurer*; MISS  
M. A. FIELD, *Librarian, Musical Director, and Pianist.*

#### SOPRANO.

|                    |                  |                |                  |
|--------------------|------------------|----------------|------------------|
| Mrs. E. Alexander, | Mrs. B. Minot,   | Miss H. Clark, | Miss F. Mattoon. |
| " J. P. Clark,     | " A. C. Parsons, | " A. Field,    |                  |

#### ALTO.

|                |                    |                 |               |
|----------------|--------------------|-----------------|---------------|
| Mrs. A. Lyman, | Miss A. Alexander, | Miss M. Dutton, | Miss M. Huse. |
| " F. Wright,   |                    |                 |               |

#### TENOR.

|                  |                 |                   |              |
|------------------|-----------------|-------------------|--------------|
| J. B. Callender, | J. F. Griswold, | G. Hastings, Jr., | R. Williams. |
|------------------|-----------------|-------------------|--------------|

#### BASS.

|                |             |                |              |
|----------------|-------------|----------------|--------------|
| D. L. Aldrich, | D. Colman,  | E. Morgan,     | H. Williams, |
| W. Chapin,     | Wm. Dwight, | A. C. Parsons, | J. Williams. |

### 40. SPRINGFIELD CHORAL UNION, SPRINGFIELD, MASS.

S. A. PRINCE, *President*; E. HIRST, *Vice-President*; T. N. NEWTON, *Secretary*;  
MRS. D. J. HUTCHINS, *Musical Director.*

#### SOPRANO.

|                         |                     |               |                   |
|-------------------------|---------------------|---------------|-------------------|
| Mrs. M. J. D. Hutchins, | Mrs. J. C. Taylor,  | Miss Develin, | Miss N. J. Isham, |
| " T. N. Newton,         | " A. Williams,      | " A. Hood,    | " C. Kingsley.    |
| " G. A. Russell,        | Miss F. E. Darling, |               |                   |

#### ALTO.

|                    |                  |
|--------------------|------------------|
| Mrs. W. W. Street, | Miss A. Needham. |
|--------------------|------------------|

#### TENOR.

|            |               |               |            |
|------------|---------------|---------------|------------|
| D. Ames,   | T. N. Newton  | S. B. Warner, | R. Weston. |
| John Hood, | S. A. Prince, |               |            |

#### BASS.

|                 |               |            |              |
|-----------------|---------------|------------|--------------|
| S. A. Dinamore, | W. R. Reed,   | G. Warner, | A. Williams. |
| E. Hirst,       | J. C. Taylor, |            |              |

### 41. MANCHESTER CHORUS CLASS, MANCHESTER, N. H.

ALPHEUS GAY, *President*; D. C. GOULD, JR., *Secretary and Treasurer*; J. M.  
SANBORN, *Librarian*; E. T. BALDWIN, *Musical Director*; F. W. BACHELDER,  
*Pianist.*

#### SOPRANO.

|                       |                      |                     |                     |
|-----------------------|----------------------|---------------------|---------------------|
| Mrs. G. F. Adams,     | Mrs. W. D. Moody,    | Miss M. J. Blenus,  | Miss Laura C. Hood, |
| " L. B. Bodwell,      | " Robert F. Moore,   | " Helen F. Cheney,  | " Ida W. Knowles,   |
| " S. J. Brown,        | " S. S. Reynolds,    | " Ella F. Darling,  | " Emma F. Mitchell, |
| " Arthur J. Haselton, | " H. M. Richardson,  | " Marion J. Dodge,  | " Nellie Pearsons,  |
| " Helen M. Jones,     | " G. W. Stevens,     | " S. A. Gay,        | " Morgia M. Porter, |
| " J. W. Lathe,        | " H. C. Tilton,      | " Abbie S. Griffin, | " Addie Whritner.   |
| " H. E. Lewis,        | Miss Helen L. Adams, | " Ida C. Hall,      |                     |

## ALTO.

|                        |                       |                        |                     |
|------------------------|-----------------------|------------------------|---------------------|
| Mrs. Hattie A. Childs, | Mrs. H. D. Lord,      | Miss S. B. Batchelder, | Miss Emma Fogg,     |
| " J. W. Fellows,       | " H. E. Newton,       | " Katie L. Chapin,     | " Almira Gould,     |
| " Frances S. Huse,     | " C. H. Scott,        | " A. M. Choate,        | " Mattie E. Kidder, |
| " J. G. Lane,          | Miss S. F. Adams,     | " Marianna Clough,     | " Martha J. Locke,  |
| " M. L. Lawrence,      | " Lizzie A. Bartlett, | " Hattie M. Dinamore,  | " M. A. Mitchell.   |

## TENOR.

|                   |                   |                   |                |
|-------------------|-------------------|-------------------|----------------|
| Frederic Allen,   | Chas. B. Bradley, | D. C. Gould, Jr., | J. M. Sanborn, |
| R. D. Bagley,     | J. B. Bradley,    | Wm. D. Moody,     | H. Tobey,      |
| E. T. Baldwin,    | R. C. Dresser,    | M. O. Pearsons,   | D. C. Wright.  |
| F. W. Batchelder, | J. U. Farnham,    | S. B. Putnam,     |                |

## BASS.

|                 |                |                         |                      |
|-----------------|----------------|-------------------------|----------------------|
| Geo. F. Adams,  | R. S. Eastman, | John G. Lane,           | M. V. B. Richardson, |
| David Alden,    | Alpheus Gay,   | F. S. Little,           | J. A. V. Smith,      |
| Lyman F. Colby, | Clark Hadley,  | W. H. Newhall,          | J. T. Spofford.      |
| Hilas Dickey,   | Henry H. Huse, | H. E. Newton,           |                      |
| Reuben Dodge,   | J. D. Jones,   | Frank T. E. Richardson, |                      |

## 42. NASHUA CHORUS CLASS,

NASHUA, N. H.

CHARLES N. MERRILL, *President*; J. P. S. OTTERSON, *Secretary*; P. H. HILL, *Treasurer*; LEVI BELCHER, *Librarian*; E. P. PHILLIPS, *Musical Director and Marshal*; MISS E. GRANT, *Pianist*.

## SOPRANO.

|                       |                      |                       |                    |
|-----------------------|----------------------|-----------------------|--------------------|
| Mrs. E. T. Baldwin,   | Miss Josie Converse, | Miss Ella M. Gilbert, | Miss Lizzie Noyes, |
| " O. C. Moore,        | " Mary E. Cross,     | " Frankie Godfrey,    | " Ella Porter,     |
| Miss Kate E. Andrews, | " S. Louise Dunklee, | " Eveline Greenwood,  | " F. Sargent.      |
| " Carrie Barr,        | " Nellie Earle,      | " Nellie S. Jacquith, |                    |
| " Eva Barr,           | " Minnie J. Estes,   | " Addie C. Kimball,   |                    |
| " Clara Blake,        | " A. E. Gilbert,     | " M. Etta Moore,      |                    |

## ALTO.

|                      |                    |                          |                        |
|----------------------|--------------------|--------------------------|------------------------|
| Miss Abbie Bliss,    | Miss Fannie Eaton, | Miss Helen M. Kittredge, | Miss E. J. Murgatroyd, |
| " S. E. D. Burrill,  | " Emily Grant,     | " Elia M. March,         | " A. H. Otterson,      |
| " Emeline E. Durgin, | " Lura Hodge,      | " Lizzie Mason,          | " Jennie Thompson.     |

## TENOR.

|                  |                |                    |                |
|------------------|----------------|--------------------|----------------|
| L. C. Farwell,   | Paris H. Hill, | J. P. S. Otterson, | David Stevens, |
| D. A. Greenwood, | C. N. Merrill, | E. P. Phillips,    | M. Taylor.     |

## BASS.

|                  |              |               |                |
|------------------|--------------|---------------|----------------|
| Levi L. Belcher, | Geo. W. Fox, | W. P. Hussey, | D. A. Reed,    |
| John S. Daniels, | W. Greene,   | J. K. Priest, | Geo. E. Wheat. |

## 43. NORTH ABINGTON CHORAL SOCIETY,

NORTH ABINGTON, MASS.

JOHN FORD, *President*; E. H. DENHAM, *Secretary*; C. STETSON, *Treasurer*; E. BROWN, *Librarian*; J. F. L. WHITMARSH, *Musical Director*; D. BLANCHARD, *Pianist*.

## SOPRANO.

|                   |                     |                     |                       |
|-------------------|---------------------|---------------------|-----------------------|
| Mrs. Geo. Loud,   | Mrs. Wm. Tribou,    | Miss Sarah Bullock, | Miss M. V. Whitmarsh. |
| " Mary S. Prince, | Miss Alice M. Beal, | " Lura Ford,        |                       |

# GREAT MUSICAL FESTIVAL.

715

## ALTO.

Miss Francella Dodge,

Miss Ella Everson,

Miss Ella A. Whitmarsh.

## TENOR.

E. E. Brown,

B. W. Shaw,

J. F. L. Whitmarsh.

## BASS.

Alvan Bates,  
Dean Blanchard

E. H. Denham,  
John Ford,

D. F. Powers,  
H. N. Shaw,

Edward Wales,  
W. S. Wales.

## 44. SOUTH BRAINTREE CHORAL SOCIETY,

BRAINTREE, MASS.

JOSEPH PORTER, *President*; S. DEERING, *Vice-President*; J. W. HOLBROOK, *Secretary*; S. W. HOLLIS, *Treasurer*; HIRAM WILDE, *Musical Director*; A. MORRISON, *Pianist*.

## SOPRANO.

Mrs. E. W. Babcock,  
" Berry,  
" J. E. Crane,  
" H. Daggett,  
" C. H. Dow,  
" S. F. Dyer,  
" C. C. Gregg,  
" B. H. Groce,  
" F. Gomez,

Mrs. Elias Hayward,  
" F. A. Hobart,  
" J. E. Holbrook,  
" T. W. Holbrook,  
" W. Mansfield,  
" J. H. Robinson,  
" S. F. Robinson,  
" E. M. Sanborn,  
" H. W. Simonds,

Mrs. B. Stevens,  
" E. F. E. Thayer,  
" Wright,  
Miss Annie Arnold,  
" S. Arnold,  
" M. Daggett,  
" Annie French,  
" Mary French,  
" M. E. French,

Miss M. L. French,  
" Della Niles,  
" M. A. Stuart,  
" Alice Thayer,  
" E. W. Thayer,  
" S. W. Wilde,  
" Sarah Wright.

## ALTO.

Mrs. H. N. Arnold,  
" E. A. Belcher,  
" D. A. Brooks,  
" Maria Dean,  
" T. H. Dearing,  
" J. M. French,  
" Minot Hunt,  
" J. Jenkins,  
" L. D. Morrison,  
" N. Penniman,

Mrs. R. Porter,  
" J. F. Porter,  
" Geo. Read,  
" W. M. Richards,  
" J. Shaw,  
" J. T. Stevens,  
" R. N. Stuart,  
" C. Thayer,  
" R. A. Thayer,  
" Sarah Tirrell,

Mrs. C. B. Woodsum,  
Miss Sarah Allen,  
" Abbie Arnold,  
" Ida Bates,  
" A. D. Belcher,  
" M. Crooker,  
" G. Daggett,  
" M. A. Doarty,  
" Sarah Dunham,  
" B. F. Dyer,

Miss Jennie Hobart,  
" Mary Niles,  
" A. M. Penniman,  
" S. L. Porter,  
" Harriet Pratt,  
" A. L. Putman,  
" P. A. Sherman,  
" A. A. Stevens,  
" A. L. Thayer,  
" C. E. Thayer.

## TENOR.

Abijah Allen,  
A. Chace,  
H. Daggett,  
T. Daniels,  
T. Desmond,

J. M. French,  
B. H. Groce,  
C. C. Gregg,  
C. L. Hayden,  
F. W. Holbrook,

C. W. Mansfield,  
A. W. Packard,  
E. Payne,  
J. Penniman,  
M. A. Perkins,

N. B. Proctor,  
H. W. Simonds,  
G. N. Spear.

## BASS.

Frank Allen,  
B. V. Arnold,  
F. Arnold,  
J. A. Arnold,  
J. B. Arnold,  
R. F. Arnold,  
H. Babcock,  
E. A. Belcher,  
J. T. Bestick,  
J. B. Burt,  
J. P. Comstock,  
J. E. Crane,

F. C. Cushing,  
T. H. Deering,  
A. R. French,  
Louis Gomes,  
C. D. Hayden,  
N. F. T. Hayden,  
J. E. Holbrook,  
G. H. Howard,  
M. Hunt,  
J. Jenkins,  
S. A. T. Mansfield,  
E. F. Monk,

F. H. Morse,  
O. H. P. Niles,  
A. W. Penniman,  
N. W. Penniman,  
W. R. Penniman,  
J. F. Porter,  
R. Porter,  
N. Pratt,  
R. T. Pratt,  
Q. F. Reed,  
Geo. Reed,  
W. H. Reed,

W. M. Richards,  
J. T. Stevens,  
A. D. Stuart,  
Calvin Thayer,  
J. W. Thayer,  
J. Underhay,  
T. Wales,  
J. W. White,  
G. D. Whittaker,  
G. D. Willis,  
C. B. Woodsum,  
R. Woodsum.

#### 43. EAST SOMERVILLE CHORAL SOCIETY, SOMERVILLE, MASS.

S. D. HADLEY, *President and Musical Director*; C. H. W. WOOD, *Secretary*;  
C. B. MORTON, *Treasurer*; CHARLES BRACKETT, *Librarian*; S. H. O. HADLEY,  
*Pianist*.

##### SOPRANO.

|                      |                  |                  |                         |
|----------------------|------------------|------------------|-------------------------|
| Mrs. Annie Brackett, | Miss Abbie Bray, | Miss Ella Hardy, | Miss Laura J. Prescott. |
| Miss Mary Adams,     | " Mary Coffin,   | " Mary Hardy,    | " Nellie S. Titus.      |
| " Emma Atwood,       | " Adah Cole,     | " Amella Hatch,  |                         |

##### ALTO.

|                     |                   |                      |                    |
|---------------------|-------------------|----------------------|--------------------|
| Mrs. Mary W. Wood,  | Miss Mary Hadley, | Miss Flora Prescott, | Miss Clara Taylor. |
| Miss Maggie Atwood, | " Ella Prescott,  |                      |                    |

##### TENOR.

|                   |            |               |                  |
|-------------------|------------|---------------|------------------|
| Geo. E. Alden,    | Geo. Hale. | C. E. Morton, | Chas. B. Morton. |
| William Croswell, |            |               |                  |

##### BASS.

|                 |                  |                |                |
|-----------------|------------------|----------------|----------------|
| Chas. Brackett, | S. D. Hadley,    | F. J. Hamblin, | C. H. W. Wood. |
| Chas. Cutter,   | S. H. O. Hadley, | John Wild,     |                |

#### 46. UNION CHORUS AND GLEE CLUB, WOLFBORO', N. H.

JACOB HANSON, *President*; D. E. WHITTEN, *Secretary*; J. L. AURY, *Treasurer*;  
J. B. HAINES, *Librarian*; M. T. CATE, *Musical Director*; IDA DURGIN,  
*Pianist*.

##### SOPRANO.

|                    |                          |                   |                     |
|--------------------|--------------------------|-------------------|---------------------|
| Mrs. Ella A. Nudd, | Mrs. Nettie A. Whitten,  | Miss Hattie Horn, | Miss Emma J. Smith, |
| " Ella M. Parker,  | Miss Abbie Helen Hersey, | " Ella L. Piper,  | " Annie L. Wood.    |
| " Mary F. Peavy,   |                          |                   |                     |

##### ALTO.

|                          |                    |                    |                     |
|--------------------------|--------------------|--------------------|---------------------|
| Mrs. Caroline F. Durgin, | Mrs. Emily Varney, | Miss Emily Hersey, | Miss Katie B. Wood. |
| " Olivia M. Hersey,      | Miss Ida Durgin,   |                    |                     |

##### TENOR.

|               |                        |                   |                   |
|---------------|------------------------|-------------------|-------------------|
| M. T. Cate,   | Chas F Parker,         | Jasper H. Warren, | D. Edwin Whitten. |
| Jacob Hanson, | Rev. Leander Thompson, |                   |                   |

##### BASS.

|                |                  |                 |                  |
|----------------|------------------|-----------------|------------------|
| Jos. L. Avery, | J. B. Haines,    | Chas. H. Nudd,  | John L. Peavy,   |
| Geo. H. Cate,  | Chas H. Hodgdon, | Joseph H. Nudd, | Samuel Reynolds. |
| G. B. Clark,   | Henry A. Horn,   |                 |                  |

#### 47. SHERBORN MUSICAL ASSOCIATION, SHERBORN, MASS.

G. W. DENNET, *President*; A. H. BLANCHARD, *Secretary*; FREDERICK CUSHING,  
*Treasurer*; E. M. BICKFORD, *Librarian*; AUGUSTUS H. LELAND, *Musical*  
*Director*; MISS ISABELLA R. CUSHING, *Pianist*.

##### SOPRANO.

|                       |                    |                       |                         |
|-----------------------|--------------------|-----------------------|-------------------------|
| Mrs. E. A. Blanchard, | Mrs. Lizzie Grout, | Miss Ellen L. Barton, | Miss E. Jennie Sanford. |
| " E. G. Everett,      | " Abbie M. Taber,  |                       |                         |

## ALTO.

Mrs. Maria Howe, Miss Carrie I. Bullard, Miss Isabella B. Cushing, Miss Mary C. Everett.  
 " Sarah E. Sanford, " Mary A. Coolidge,

## TENOR.

Frederic W. Cushing, A. A. Forbes, William P. Green, Augustus H. Leland.

## BASS.

Elbridge M. Bickford, George W. Donnett, Frank E. Hooker, Henry Howe.  
 Albert H. Blanchard, Ira B. Forbes,

## 48. PAWTUCKET CHORAL SOCIETY,

PAWTUCKET, R. I.

JOHN F. ADAMS, *President*; CHARLES O. READ, *Secretary and Treasurer*; EDWIN CLAPP, *Librarian*; GEORGE W. HAZELWOOD, *Musical Director*; CHARLES H. BRADLEY, *Pianist*.

## SOPRANO.

Mrs. Wm. K. Barivard, Miss Maria C. Cooke, Miss Drusilla Payne, Miss Charlotte Walker,  
 " H. L. Edmunds, " Jennie Gilmore, " Mattie Tracy, " Mary White.  
 " P. E. Tillinghast, " Carrie Mumford,

## ALTO.

Mrs. Sue D. Struss, Miss Jennie Justin, Miss Addie Smith, Miss Josie Wilmarth.  
 Miss Fannie Arnold, " Mattie Marvin, " Esther Walker,

## TENOR.

John F. Adams, Edwin Clapp, Lyman B. Goff, P. E. Tillinghast.  
 Theo. A. Allen, H. L. Edmunds, J. U. Starkweather,

## BASS.

Chas. H. Bradley, D. L. Goff, C. B. Pearce, Chas. O. Read,  
 Henry Clark, Edwin W. Gould, C. J. Pullen, A. C. White.  
 Wm. W. Flint,

## 49. FRANCESTOWN CHORAL SOCIETY,

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## TENOR.

A. Baldwin, G. E. Downes, J. F. Fitts, G. E. Voss.  
 P. W. Bunker, G. D. Epps, J. Mansfield,

## BASS.

J. T. Bixby, W. Colburn, O. N. Holt, Wm. A. Richards,  
 J. F. Clark, W. E. Downes, E. A. Parmenter, S. E. Stevens.

**50. UNION MUSICAL SOCIETY,  
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| " E. E. Dean,        | " Lizzie G. Wilde,     | " Della Howard,        | " Agnes S. Parker,   |
| " M. L. Hayden,      | " Clara E. Wade,       | " Julia M. Howard,     | " Maggie Reiley,     |
| " E. W. Holmes,      | " H. M. Washburn,      | " Betsey A. Jackson,   | " Ellen M. Sewall,   |
| " N. Capen Howard,   | Miss Annie J. Austin,  | " Francis M. Jernegan, | " Isabel L. Snow,    |
| " L. M. King,        | " Louisa R. Bailey,    | " Katie M. Jones,      | " Josie W. Snow,     |
| " C. J. F. Packard,  | " Lizzie F. Battles,   | " Lizzie Keith,        | " Mary E. Tuck,      |
| " S. E. Parker,      | " Hattie G. Carey,     | " Fannie A. Lawton,    | " Ella E. Washburn.  |
| " O. O. Patten,      | " Mattie M. Copeland,  | " Emma G. Maxey,       |                      |
| " C. F. Porter,      | " Mary Dimond,         | " Mary Moor,           |                      |
| " Wm. Snell,         | " Abbie F. Dunham,     | " Flora Mowrey,        |                      |

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| " Herbert Cobb,     | " Abbie Barrell,    | " Julia Hayward,   | " Emma Reynolds,   |
| " M. B. Copeland,   | " Justina Battles,  | " Lora S. Hayward, | " Zilpha Reynolds, |
| " Jas. L. Grew,     | " Lucy Copeland,    | " Belle Holmes,    | " Mary Sturtevant, |
| " Joshua V. Gurney, | " Augusta Dunham,   | " Mary W. Lyon,    | " Alice Whiting.   |

**TENOR.**

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| J. S. Allen,      | E. B. Fanning,       | Fred. E. Holmes,  | S. F. Packard,  |
| Herbert Billings, | Wm. H. Faxon,        | Edwin Howard,     | H. G. Phillips, |
| Jesse Billings,   | J. W. Foye,          | Linus Howard,     | J. W. Richards, |
| Geo. Churchill,   | Josephus L. Freeman, | L. Keith,         | F. A. Thayer,   |
| Arthur Dimond,    | Seth L. French,      | Ziba C. Keith,    | A. C. Thompson, |
| B. F. Dunham,     | James L. Grew,       | A. W. King,       | G. B. Thompson. |

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| Robert Armstrong, | Lucius Gurney,      | H. F. Nash,       | Rufus L. Thatcher, |
| C. S. Benson,     | B. B. Hayward,      | Wm. O'Neill,      | W. E. Tilden,      |
| W. C. Capen,      | S. A. Hayward,      | T. D. Norton,     | J. F. Tolbot,      |
| Geo. C. Carey,    | S. A. Holbrook,     | Henry B. Packard, | Geo. Warren,       |
| Otis Cobb,        | A. B. Holmes,       | G. E. Parker,     | J. M. Washburn,    |
| C. H. Cole,       | Ellis Holmes,       | C. F. Porter,     | G. B. Whitney.     |
| Geo. M. Copeland, | M. F. James,        | L. M. Reynolds,   |                    |
| Michael Fitz,     | A. B. Keith,        | E. E. Richards,   |                    |
| C. E. Ford,       | G. M. Keith,        | G. E. Russell,    |                    |

**51. READING MUSICAL ASSOCIATION,  
READING, MASS.**

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| " Hattie A. Bancroft,   | " Rosemond C. Pratt, | Miss Flora A. Buxton,  | " Nellie A. Knight, |
| " Adeline D. Brown,     | " Henrietta Reed,    | " Maria Delano,        | " Fannie Shaw,      |
| " Ellen Cleaves,        | " Helen E. Sanborn,  | " Nellie A. Hunt,      | " Alice Temple.     |

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 " Edna S. Parker, " Sarah J. Sweetser, " Sarah Butler, " Christina Zapple.  
 " H. E. Richardson,

TENOR.

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 William Butler, Edmund Legro, Silas Richardson, Roswell N. Temple.

BASS.

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 Seth Bessey, Galen A. Parker, Stillman M. Pratt, Samuel T. Sweetser,  
 Charles H. Danforth, Gilman L. Parker, David G. Richardson, R. Dexter Temple.

52. LACONIA MUSICAL SOCIETY,

LACONIA, N. H.

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 RALPH M. MERRILL, *Musical Director*; MRS. E. A. HIBBARD, *Pianist*.

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 " F. H. Champlin, " C. M. Bolfe, " Josie Richardson, " H. M. Whipple.  
 " L. C. Nudd, Miss Ella J. Blaisdell,

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 " G. W. Weeks,

TENOR.

J. S. Hunkins, I. B. Pulsifer, H. F. Rublee, L. D. Young.  
 R. M. Merrill, S. B. Pulsifer, T. Sands,

BASS.

G. W. Bell, R. H. Carter, A. L. Davis, L. C. Nudd,  
 E. B. Beman, F. H. Champlin, J. F. Merrill, J. F. Shepherd.  
 W. N. Blair,

53. ROSSINI CLUB,

DAMARISCOTTA, ME.

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*Treasurer*; N. H. HUSSEY, *Librarian*; G. M. THURLOW, *Musical Director*;  
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 " Louise A. Evans, " L. J. Stanwood, " Edward Wilkinson, " Lizzie B. Cotter.  
 " Alden Flye,

TENOR.

J. J. Bulfinch, Warren E. Evans, Albert Richardson, Newell Winslow.  
 N. J. Clapp, C. F. Packard, G. M. Thurlow,

BASS.

E. W. Dunbar, A. G. Huston, J. Merriam, J. H. Stanwood.  
 N. H. Hussey, Samuel Knowlton,

## 54. FARMINGTON CHORAL SOCIETY,

FARMINGTON, ME.

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 " J. S. H. Fairbanks, " H. N. Jones, " Flora Mitchell,

## ALTO.

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 " T. W. Bean, " G. P. B. Woods, Miss Abbie C. Goodrich, " Lizzie M. Macomber.

## TENOR.

J. T. Gay, I. S. Jacobs, Wm. Lancaster, J. C. Tarbox,  
 J. M. S. Hunter,

## BASS.

C. A. Allen, R. E. Norton, A. D. Russell, John F. Woods.  
 Robert McClury, D. W. Pratt, M. P. Smith,

## 55. BELMONT MUSICAL ASSOCIATION,

BELMONT, MASS.

F. E. YATES, *President*; G. V. FLETCHER, *Vice-President and Marshal*; E. E. ADAMS, *Secretary and Treasurer*; T. A. ESTABROOK, *Pianist*.

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 Miss Carrie M. Chenery, " Ida F. Fletcher, " Ruth B. Holt, " Annie L. Wellington,  
 " Emma V. Chenery, " Susie T. Frost, " Cynthia E. Marsh, " Addie N. Winn.  
 " Hattie L. Chenery,

## ALTO.

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 " A. L. Grimes, Miss Harriet A. Adams, " L. Millie Heustis, " Louise Howard,  
 " Mary F. W. Homer, " S. P. Chandler, " Ella E. Hill, " Mary A. Kendall,  
 " A. R. Proctor, " Maria F. Chenery,

## TENOR.

Edward E. Adams, Jonathan Bigelow, Geo. V. Fletcher, J. Willard Hill.

## BASS.

Wm. B. Bothamly, J. Henry Fletcher, Isaac Watts, Francis E. Yates.  
 Theodore A. Estabrook, F. K. Simonds,

## 56. ACUSHNET MUSICAL ASSOCIATION,

ACUSHNET, MASS.

THOMAS HERSOM, *President*; LEWIS H. PRATT, *Secretary*; GEORGE MORSE, *Treasurer*; AMMI HOWARD, *Musical Director*; LIZZIE CRAGIE, *Pianist*; THOMAS HERSOM, *Marshal*.

## SOPRANO.

Mrs. Thomas E. Hawes, Mrs. Thomas W. Peirce, Miss Emily A. Brownell, Miss Carrie D. Manter,  
 " George P. Morse, " Henry E. Warren, " Mary O. Green, " Lucy A. Manter.

## ALTO.

Mrs. Thomas Hersom, Mrs. Lewis H. Pratt, Miss Lizzie Cragie, Miss Paulenah C. Wilson.



# GREAT MUSICAL FESTIVAL.

721

## TENOR.

|                                    |                                   |                   |                        |
|------------------------------------|-----------------------------------|-------------------|------------------------|
| Albert F. Chase,<br>Thomas Hersom, | Ammi Howard,<br>John Manter, Jr., | Thomas W. Peirce, | George T. Russell, Jr. |
|------------------------------------|-----------------------------------|-------------------|------------------------|

## BASS.

|                                   |                                       |                 |                      |
|-----------------------------------|---------------------------------------|-----------------|----------------------|
| Edward Chase,<br>Thomas R. Hawes, | George P. Morse,<br>Samuel B. Peirce, | Lewis H. Pratt, | Benjamin Wilson, Jr. |
|-----------------------------------|---------------------------------------|-----------------|----------------------|

## 57. LEOMINSTER MUSICAL SOCIETY, LEOMINSTER, MASS.

C. A. CHASE, *President*; E. F. PIERCE, *Secretary and Treasurer*; J. W. FARWELL, *Librarian*; E. H. BAILEY, *Musical Director*; MISS ADDIE COLBURN, *Pianist*.

## SOPRANO.

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| Mrs. J. A. Collins,<br>" Fannie Crosby,<br>" Mary Daymon,<br>" Julia Gibson, | Mrs. Lizzie Kenney,<br>" E. W. Swett,<br>Miss Lizzie Fessenden,<br>" Jennie Gould, | Miss Anna Gray,<br>" Abbie Howe,<br>" Fannie Howe,<br>" Clara Joslin, | Miss Mattie Joslin,<br>" Mary Longley,<br>" Dollie Prescott,<br>" Orisa Taylor. |
|--|--|---|---|

## ALTO.

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| Mrs. G. A. Allen,<br>Miss Alice Bixby,<br>" Christina Chase, | Miss Abbie Colburn,<br>" Nellie Crosby,<br>" Etta Miller, | Miss Jennie Miller,<br>" Sadie Morse,<br>" Anna Parker, | Miss Abbie Pitts,<br>" Emma Whitney. |
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## TENOR.

|  |  |                               |                            |
|--|--|-------------------------------|----------------------------|
| J. F. Chaffin,<br>C. A. Chase,<br>J. W. Farwell, | Jos. Hale,<br>J. N. H. Lawrence,<br>J. E. Murdock, | Geo. Parker,<br>E. F. Pierce, | S. L. White,<br>G. Wilder. |
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## BASS.

|   |  |  |   |
|---|--|--|---|
| L. Andrews,<br>E. H. Bailey,<br>A. Cook,<br>E. Farwell, | H. G. Hooker,<br>Wm. Howland,<br>M. C. Kenney, | Jennison May,<br>D. W. Morton,<br>Charles Parkhurst, | H. T. Thurston,<br>A. H. Walker,<br>R. L. Wilder. |
|---|--|--|---|

## 58. SALMON FALLS CHORAL SOCIETY, SALMON FALLS, N. H.

WILLIAM P. BROOKS, *President*; A. H. CRANE, *Secretary*; EDWARD HAYMAN, *Treasurer*; NATHAN HILL, *Librarian*; GEORGE W. BROOKINGS, *Musical Director*; M. G. THOMPSON, *Pianist*.

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| Mrs. G. W. Brookings,<br>" Geo. Yeaton,<br>Miss Mary McDaniels,<br>" Katie J. Flynn, | Miss Lizzie Joy,<br>" Hannah J. Keayes,<br>" Ella E. Knowlton, | Miss Abbie F. Morton,<br>" Martha Plumer,<br>" Lillie E. Russell, | Miss M. L. Wentworth,<br>" Nellie Whitehead,<br>" Cressy Wyman. |
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|---|--|--|---------------------------------------|

## TENOR.

|                              |              |                |              |
|------------------------------|--------------|----------------|--------------|
| S. D. Bassett,<br>Geo. Gile, | Nathan Hill, | George E. Joy, | O. W. Scott. |
|------------------------------|--------------|----------------|--------------|

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| Geo. W. Brookings, | A. H. Crane,      | Wm. Keays,      | Henry M. Plumer, |
| Wm. P. Brooks,     | G. B. Goodwin,    | Ed. B. Pike,    | C. F. Pray,      |
| Leonard Colcord,   | Sylvanus Hayward, | James A. Place, | T. S. Robie.     |

## 59. EXETER MUSICAL SOCIETY,

EXETER, N. H.

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| Mrs. Charles Conner, | Mrs. M. E. Packard, | Mrs. Alva Wood,   | Miss Emma Mitchell, |
| " F. M. Davis,       | " Charles Rogers,   | Miss Abbie Bliss, | " Carrie Otis,      |
| " J. G. Getchell,    | " Geo. G. Smith,    | " L. S. Dame,     | " A. A. Smith,      |
| " Chas. Grant,       | " John Smith,       | " M. F. Emery,    | " M. E. Smith.      |
| " Wm. N. Hobbs,      |                     |                   |                     |

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| " G. O. Dearborn,    | " S. A. Locke,       | " A. E. McIntire,  | " E. J. Rundlett, |
| " W. N. Hobbs,       | " J. W. Moulton,     | " E. E. Mitchell,  | Mr. C. W. Stone.  |

## TENOR.

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| Geo. L. Cilley, | Sperry French, | G. W. Hardy, | M. S. Holmes,    |
| F. M. Davis,    | J. W. Gale,    | J. O. Heald, | C. W. Partridge. |

## BASS.

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| John Avery,            | J. Al. Clarke,  | A. L. Goodrich,    | J. W. Rollins,  |
| T. W. Baldwin,         | G. O. Dearborn, | Wm. N. Hobbs,      | B. B. Thompson, |
| C. U. Bell,            | J. H. Folsom,   | G. W. E. Mitchell, | Alva Wood.      |
| J. W. Chickering, Jr., | C. H. Gerrish,  | E. B. Piper,       |                 |

## 60. FRAMINGHAM CHORAL CLUB,

FRAMINGHAM, MASS.

S. F. PRENTICE, *President*; J. W. CLARK, JR., *Secretary and Treasurer*; L. O. EMERSON, *Musical Director*; W. F. HURD, *Librarian and Pianist*.

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| " M. A. Blood,   | " C. W. Kennard,     | " Sarah N. Fawcett,  | " A. M. Roberts,  |
| " L. O. Emerson, | " H. F. Sheppard,    | " Alice Howell,      | " H. J. Shaw.     |
| " A. B. Esty,    | Miss Martha Bullard, | " Ginevra L. Howell, |                   |

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| " H. G. Spaulding,   | " Emily J. Clark,   | " Linnie B. Hastings, | " Helen M. Phipps,      |
| Miss Maria K. Brown, | " Hattie Cooledge,  |                       |                         |

## TENOR.

|                   |                 |                 |                  |
|-------------------|-----------------|-----------------|------------------|
| J. W. Clark, Jr., | Frank Hemenway, | W. F. Hurd,     | H. G. Spaulding. |
| Edward Hemenway,  | C. A. Hemenway, | S. F. Prentice, |                  |

## BASS.

|                   |                  |                |                  |
|-------------------|------------------|----------------|------------------|
| Z. B. Adams,      | Dr. Dennett,     | Theo. C. Hurd, | H. F. Sheppard,  |
| Willard E. Clark, | Frank B. Gaines, | Frank Sanger,  | Geo. Trowbridge. |

# GREAT MUSICAL FESTIVAL.

723

## 61. DOVER CHORAL UNION,

DOVER, N. H.

W. O. PERKINS, *President and Director*; J. S. HAYES, *Secretary*; DR. T. J. W. PRAY, *Treasurer*; HARRISON HALEY, *Librarian*; L. P. WHITNEY, *Pianist*.

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| " E. T. Brigham,      | " J. H. Winslow,       | " Emily Hersey,        | " Mattie Sawyer,      |
| " John Chamberlin,    | Miss Annie Bickford,   | " Adelaide S. Hill,    | " Julia A. Sayward,   |
| " John Colbath,       | " Ada Bond,            | " Ann Hill,            | " Mary Smith,         |
| " S. W. Farnham,      | " Josephine Briggs,    | " E. W. Hill,          | " Mary S. Smith,      |
| " E. J. Freeman,      | " Kate C. Briggs,      | " Maggie L. Hill,      | " M. Virginia Smith,  |
| " John E. Goodwin,    | " Josephine Brown,     | " Emma M. Horne,       | " Emma S. Spurling,   |
| " G. A. Haley,        | " Lizzie Brown,        | " Annie Kingman,       | " Julia Staples,      |
| " H. Haley,           | " Nellie E. Brown,     | " Ella Kingman,        | " Amanda J. Taylor,   |
| " J. G. Hall,         | " Carrie E. Bussell,   | " Abbie F. Lane,       | " Bell Thompson,      |
| " Chas. F. Ham,       | " S. Lizzie Chealey,   | " Ella D. Libbey,      | " Fannie T. Wallace,  |
| " J. S. F. Ham,       | " M. J. Cilley,        | " Abbie Mathes,        | " Mary Wallingford,   |
| " N. E. Hanson,       | " Amanda Crockett,     | " B. B. Merritt,       | " Annie Warren,       |
| " John S. Hayes,      | " Lizzie O. Davis,     | " Kate Mooney,         | " Bell Warren,        |
| " Jas. E. Lothrop,    | " Martha J. DeMerritt, | " A. F. Moulton,       | " Carrie M. Warren,   |
| " Geo. H. Peirce,     | " Emily N. Duxbury,    | " Florence Moulton,    | " A. E. Watson,       |
| " Geo. B. Prescott,   | " Emma Estabrook,      | " Marie H. Nealley,    | " Mary B. Welch,      |
| " John H. Randall,    | " Mary M. Estes,       | " Laura Packard,       | " Alice F. Wiggin,    |
| " G. F. Rollins,      | " Mary Everleth,       | " Lizzie Parks,        | " Annie M. Willey,    |
| " Ellen F. Scales,    | " Nellie Fenner,       | " Ida F. Peirce,       | " Carrie Williams,    |
| " Henry Sayward,      | " Mary O. Folsom,      | " Carrie Perkins,      | " Augusta Winslow,    |
| " Thos. S. Smith,     | " Katie Furber,        | " Mary Piermont,       | " Mary Wyatt,         |
| " E. Thompson,        | " Fannie E. Hanson,    | " Eliza A. Pinkham,    | " Addie York,         |
| " Geo. B. Wentworth,  | " Margaret M. Hardy,   | " L. Ricker,           | " Nellie Young,       |
| " S. M. Wheeler,      |                        |                        |                       |

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| " W. W. Dow,         | " Mary L. Rust,     | " Mattie A. Matthews, | " Martha Thompson,    |
| " C. E. Everett,     | " S. M. Wheeler,    | " Rosena Morrill,     | " Emma Thomson,       |
| " J. B. Folsom,      | " C. W. Wiggin,     | " Mary S. Piper,      | " Harriet Thomson,    |
| " O. W. Greenleaf,   | Miss Sarah M. Dow,  | " Sarah B. Piper,     | " Minnie G. Wadleigh, |
| " B. F. Nealley,     | " S. B. Gilman,     | " Lottie E. Pray,     | " Hannah E. Wyatt.    |

### TENOR.

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|-------------------|----------------------|---------------------|---------------------|
| Charles O. Baker, | Clarendon Everett,   | Chas. F. Ham,       | W. L. Sprague,      |
| A. B. Blair,      | L. Theodore Everett, | John S. Hayes,      | P. A. Stackpole,    |
| Geo. W. Boddy,    | E. O. Foss,          | T. L. Holt,         | Joseph P. Swasey,   |
| A. M. Cannery,    | Geo. S. Gilman,      | Samuel Hull,        | Geo. W. Thompson,   |
| O. G. Cilley,     | Albert Gleason,      | Henry Perkins,      | W. H. Townsend,     |
| Geo. W. Colbath,  | Harrison Haley,      | John W. Pray,       | Calvin Wallingford, |
| Joseph Drew,      | S. A. Haley,         | Philaender Roberts, | O. A. Wiggin.       |

### BASS.

|                     |                     |                   |                     |
|---------------------|---------------------|-------------------|---------------------|
| Benjamin Barnes,    | Charles C. Door,    | J. M. Haynes,     | T. J. W. Pray,      |
| William C. Barrows, | John J. Duxbury,    | James A. Horne,   | A. F. Seavey,       |
| Henry H. Beede,     | M. M. Estabrook,    | W. L. Horne,      | C. S. Stackpole,    |
| Ellery Bennett,     | Charles E. Everett, | John B. Hull,     | E. M. Swan,         |
| J. H. Blaisdell,    | J. L. Goodwin,      | James E. Lothrop, | Chas. H. Trickey,   |
| John Bracewell,     | Everett Hall,       | Edmund Madigan,   | M. V. B. Wentworth, |
| Jonathan Bradley,   | D. Ham,             | D. Melvin Mooney, | Jas. H. Wheeler,    |
| E. T. Brigham,      | J. S. F. Ham,       | B. F. Nealley,    | L. P. Whitney,      |
| John A. Chamberlin, | C. W. Hayes,        | J. E. Perkins,    | C. F. Willey,       |
| Almond J. Clark,    | G. W. Hayes, 2d,    | W. O. Perkins,    | Frank B. Williams.  |
| Daniel H. Deland,   | L. D. C. Hayes,     |                   |                     |

### 62. OAKDALE CHORAL SOCIETY, STERLING, MASS.

JON. SAWYER, *President*; BIRNEY MANN, *Secretary, Musical Director, and Marshal*; J. Q. REED, *Treasurer*; GEO. KEYES, *Librarian*; FRANK COPELAND, *Pianist*.

#### SOPRANO.

|                  |                     |                   |                         |
|------------------|---------------------|-------------------|-------------------------|
| Mrs. F. D. Lord, | Mrs. E. P. Winn,    | Miss Mary Keyes,  | Miss Nellie A. Willard, |
| " Luke Nichols,  | Miss Emma F. Davis, | " Nellie M. Reed, |                         |

#### ALTO.

|                  |                       |                    |                       |
|------------------|-----------------------|--------------------|-----------------------|
| Mrs. F. Goss,    | Miss F. Lizzie Flagg, | Miss S. E. Sawyer, | Miss Louise M. Woods. |
| " Warren Wilder, |                       |                    |                       |

#### TENOR.

|                  |              |
|------------------|--------------|
| Jonathan Sawyer, | Luke Sawyer. |
|------------------|--------------|

#### BASS.

|                 |             |              |             |
|-----------------|-------------|--------------|-------------|
| Frank Copeland, | Geo. Keyes, | Birney Mann, | J. Q. Reed. |
|-----------------|-------------|--------------|-------------|

### 63. RUTLAND COUNTY CHORAL SOCIETY, RUTLAND, VT.

FRANCIS A. FISHER, *President*; E. N. MERRIAM, *Vice-President*; W. D. GOODNOW, *Secretary*; A. H. COBB, *Treasurer*; GEORGE Q. DAY, *Librarian*; R. I. HUMPHREY, *Musical Director*; I. B. HATHAWAY, *Pianist*.

#### SOPRANO.

|                      |                     |                       |                       |
|----------------------|---------------------|-----------------------|-----------------------|
| Mrs. Geo. W. Beaman, | Mrs. B. G. Rice,    | Miss Mary J. Gilmore, | Miss Mary E. Nye,     |
| " D. C. Billings,    | Miss Mary Campbell, | " Helen C. Harris,    | " Annie C. Robinson,  |
| " M. A. Bourne,      | " Emma S. Cook,     | " Mandana Hyde,       | " Minnie A. Scofield, |
| " H. L. Cheney,      | " Ella B. Emerson,  | " Mary E. Johnson,    | " Mary E. Siason.     |
| " W. C. Dunton,      | " Hattie A. Fish,   |                       |                       |

#### ALTO.

|                     |                    |                  |                        |
|---------------------|--------------------|------------------|------------------------|
| Mrs. W. D. Goodnow, | Mrs. W. H. Palmer, | Miss Ella Brown, | Miss Susie A. Hammond. |
| " I. B. Hathaway,   | " B. C. Sparhawk,  |                  |                        |

#### TENOR.

|               |                 |                |                      |
|---------------|-----------------|----------------|----------------------|
| Geo. Q. Day,  | Wm. D. Goodnow, | J. J. Joslin,  | Rev. I. Milton Peck, |
| M. C. Edison, | J. B. Hilliard, | E. N. Merriam, | I. E. Walker.        |

#### BASS.

|                     |                  |                 |                  |
|---------------------|------------------|-----------------|------------------|
| George Besse,       | O. W. Currier,   | E. J. Humphrey, | P. W. Perry,     |
| Nelson Brown,       | F. A. Fisher,    | I. R. Johnson,  | C. C. Pierce,    |
| John H. Chatterton, | Wm. R. Gilmore,  | Geo. H. Palmer, | Geo. D. Wheaton, |
| A. H. Cobb,         | J. Dunham Green, | W. H. Palmer,   | S. D. Winslow.   |
| John Cook,          | I. B. Hathaway,  |                 |                  |

### 64. SUNCOOK CHORUS ASSOCIATION, SUNCOOK, N. H.

C. B. HILDRETH, *President*; E. B. GOULD, *Secretary*; R. K. GILBERT, *Treasurer*; H. H. JONES, *Librarian*; J. C. CRAM, *Musical Director*; MRS. M. OSGOOD, *Pianist*.

#### SOPRANO.

|                  |                     |                    |                       |
|------------------|---------------------|--------------------|-----------------------|
| Mrs. Mary Head,  | Mrs. Mary A. Rose,  | Miss Rose M. Cram, | Miss Alice C. Potter, |
| " Nellie Osgood, | Miss Flora J. Cram, | " Augusta Doe,     | " Elsie Sargent.      |

## ALTO.

|  |                                     |                                     |   |
|--|-------------------------------------|-------------------------------------|---|
| Mrs. Anna Gault,<br>" Hattie M. Jones, | Mrs. Emma Osgood,<br>" Susan Weeks, | Miss Ella Doe,<br>" Frances George, | Miss Abbie Knox,<br>" Martha F. Prescott. |
|--|-------------------------------------|-------------------------------------|---|

## TENOR.

|   |                           |                                       |                                     |
|---|---------------------------|---------------------------------------|-------------------------------------|
| John F. Bartlett,<br>Jonathan Batchelder, | — Collins,<br>J. B. Cram, | Charles Emery,<br>Richard K. Gilbert, | Addison N. Osgood,<br>Frank Putnam. |
|---|---------------------------|---------------------------------------|-------------------------------------|

## BASS.

|                                |   |                                  |                |
|--------------------------------|---|----------------------------------|----------------|
| J. C. Cram,<br>Edwin B. Gould, | Clifton B. Hildreth,<br>Henry H. Jones, | Levi R. Leavitt,<br>Frank Upton, | Gilford Upton. |
|--------------------------------|---|----------------------------------|----------------|

**65. WINCHESTER CHORAL ASSOCIATION,  
WINCHESTER, MASS.**

HENRY B. METCALF, *President*; D. N. KIMBALL, *Secretary*; STEPHEN H. CUTTER, *Treasurer and Librarian*; J. C. JOHNSON, *Musical Director*; MRS. P. ADAMS, JR., *Pianist*.

## SOPRANO.

|   |  |  |   |
|---|--|--|---|
| Mrs. S. J. Bronson,<br>" S. H. Cutter,<br>" S. Elliot,<br>" B. F. Ham,<br>" E. H. Rice, | Mrs. A. E. Rowe,<br>" A. Whiting,<br>" F. Winsor,<br>Miss K. Burnham,<br>" A. E. Buxton, | Miss E. Chapin,<br>" L. M. Church,<br>" A. P. Clark,<br>" E. A. Dunbar,<br>" O. Garnsey, | Miss M. A. Johnson,<br>" L. J. Sanderson,<br>" E. Tilton,<br>" A. Warren,<br>" A. M. Whitney. |
|---|--|--|---|

## ALTO.

|  |                                    |   |                                      |
|--|------------------------------------|---|--------------------------------------|
| Mrs. Paul Adams,<br>" P. H. Batchelder,<br>" I. Bronson. | Mrs. M. Buxton,<br>" O. S. Dunbar, | Mrs. J. C. Johnson,<br>" D. W. Kimball, | Mrs. N. Nichols,<br>" E. F. Whitney. |
|--|------------------------------------|---|--------------------------------------|

## TENOR.

|                          |                              |                              |                            |
|--------------------------|------------------------------|------------------------------|----------------------------|
| H. Dunbar,<br>S. Elliot, | S. F. Ham,<br>I. C. Johnson, | H. B. Metcalf,<br>T. Norman, | D. H. Pratt,<br>P. Warren. |
|--------------------------|------------------------------|------------------------------|----------------------------|

## BASS.

|   |   |   |                         |
|---|---|---|-------------------------|
| Rev S. J. Bronson,<br>C. P. Curtis,<br>B. F. Ham, | D. W. Kimball,<br>J. Mackintire,<br>Geo E. Nichols, | B. W. Redfern,<br>E. H. Rice,<br>H. Rice, | J. Ross,<br>A. E. Rowe. |
|---|---|---|-------------------------|

**66. WHITINSVILLE CHORAL UNION,  
WHITINSVILLE, MASS.**

O. B. MOULTON, *President*; WILLIAM FOSTER, *Secretary*; C. F. BAKER, *Treasurer*; HENRY BUTLER, *Librarian*; B. L. M. SMITH, *Musical Director and Marshal*; F. P. BLY, *Pianist*.

## SOPRANO.

|   |                      |                      |                   |
|---|----------------------|----------------------|-------------------|
| Mrs. Albert Andrew,<br>" Sullivan Cook. | Mrs. Henry Warfield, | Miss Clara S. Crane, | Miss Jennie Taft. |
|---|----------------------|----------------------|-------------------|

## ALTO.

|                      |                       |
|----------------------|-----------------------|
| Mrs. B. L. M. Smith, | Miss Hattie E. Clark. |
|----------------------|-----------------------|

## TENOR.

|                |                |                  |
|----------------|----------------|------------------|
| Albert Andrew, | Sullivan Cook, | Barnard Develin. |
|----------------|----------------|------------------|

## BASS.

|             |                |                 |
|-------------|----------------|-----------------|
| Henry Cook, | O. B. Moulton, | B. L. M. Smith. |
|-------------|----------------|-----------------|

## 67. WEBSTER CHORAL SOCIETY.

WEBSTER, MASS.

J. HETHERINGTON, JR., *President*; L. D. WATERS, *Secretary*; A. J. WATERS, *Treasurer*; S. WYLEY, *Librarian*; GUSTAVE KREBS, *Musical Director*; CARL KREBS, *Pianist*.

## SOPRANO.

Mrs. J. Hetherington, Mrs. H. Shumway, Miss Helen Larned, Miss Irene Watkins.  
" E. P. Morton,

## ALTO.

Mrs. B. K. Waters, Miss Clara L. Freeman, Miss Eliza Sheldon, Miss Martha Shumway.  
Miss Emma Allen, " Fannie Phipps, " Emily Shumway,

## TENOR.

George Linley, A. A. Mumford, Emory F. Smith, L. D. Waters.  
Carlo May,

## BASS.

John Hetherington, Jr. E. P. Morton, E. K. Waters, Samuel Wiley.  
Warren Johnson, A. J. Waters,

## 68. ASHLAND CHORUS CLASS,

ASHLAND, MASS.

REV. M. M. CUTTER, *President*; P. EMERSON, *Secretary*; B. H. HARTSHORN, *Treasurer*; E. A. FORBUSH, JR., *Librarian*; C. V. MASON, *Musical Director*; W. H. SEAVER, *Pianist*.

## SOPRANO.

Mrs. E. A. Aldrich, Mrs. Abner Greenwood, Mrs. D. M. Tilton, Miss Lillie Forbush,  
" A. A. Coburn, " Ezra Morse, Miss Emma Barrett, " Annie Hanson,  
" S. A. Cole, " W. H. Seaver, " Nellie Cole, " Ella West.  
" H. J. Dadmun,

## ALTO.

Mrs. T. Carey, Mrs. S. A. Montague, Miss Flora Forbush, Miss Ellen Stone,  
" B. W. Houghton, " F. A. Wall, " Addie Jones, " Nellie Wheelock,  
" C. V. Mason, Miss Hattie Brewster,

## TENOR.

S. S. Baker, Abner Greenwood, B. W. Houghton, Samuel Poole.  
E. A. Forbush, Jr.,

## BASS.

E. A. Aldrich, A. G. Forbush, E. P. Hartshorn, A. Moody,  
D. M. Babcock, E. F. Greenwood, H. Hooker, W. H. Seaver,  
Rev. M. M. Cutter, B. H. Hartshorn, C. V. Mason, A. Snell.  
P. Emerson,

## 69. ENFIELD CHORUS,

THOMPSONVILLE, CONN.

J. S. ALLEN, *President*; C. F. KNIGHT, *Secretary*; DAVID GORDON, *Treasurer*; E. F. PARSONS, *Musical Director*; MRS. J. E. KNIGHT, *Pianist*.

## SOPRANO.

Mrs. J. E. Knight, Miss Mary A. Morrison, Miss Georgie Sheridan, Miss Lizzie Strickland,  
Miss Beesie Abbe, " Anna F. Reynolds, " Ida Sheridan, " Lizzie Wheelock.  
" Ella B. Morrison, " Flora G. Sheridan,

# GREAT MUSICAL FESTIVAL.

727

## ALTO.

Mrs. L. E. Sawin, Miss Emma J. Abbe, Miss Mary B. Alden, Miss Helen A. Griffin.  
" L. O. Wightman,

## TENOR.

Jabez S. Allen, Henry H. Ellis, Rev. Cyrus Pickett.

## BASS.

Robert Alken, Charles Killam, C. T. Knight, Newell A. Parsons.  
Robert J. Hall,

## 70. GROVELAND CHORAL UNION, GROVELAND, MASS

J. A. SAVARY, *President*; CHARLES W. SPOFFORD, *Secretary and Librarian*;  
D. R. PARKER, *Treasurer*; L. HOPKINSON, *Musical Director*; A. T. SPOFFORD,  
*Pianist*.

## SOPRANO.

Mrs. Cynthia A. Bailey, Mrs. Isabella S. Ladd, Miss Emma N. Browne, Miss Alice J. Peabody.  
" Minnie S. Balch,

## ALTO.

Mrs. A. M. Pemberton, Miss Lucia A. Melloon, Miss Lillie M. Peabody, Miss Aphie T. Spofford.  
Miss Mary A. Hopkinson, " Eliza N. Parker, " Fidelia Potter,

## TENOR.

Leverett Hopkinson, Wm. H. Parker, J. Augustus Savary, J. H. Savary.  
Dean B. Parker, E. B. Savary,

## BASS.

Paul Hopkinson, Chas. H. Poland, Chas. W. Spofford, J. B. Wood.  
S. W. Hopkinson, Henry B. Savary, Morris Spofford,

## 71. MALONE MUSICAL ASSOCIATION, MALONE, N. Y.

S. I. PALMER, *President*; C. ALLEN and A. P. MARTIN, *Vice-Presidents*; H. E.  
PERKINS, *Secretary*; J. FISK, *Treasurer*; T. H. ATWOOD, *Musical Director*;  
J. DE ZELINSKI, *Pianist*,

## SOPRANO.

Mrs. J. E. Barry, Mrs. George Paddock, Mrs. H. A. Taylor, Miss Zilla Partch.  
" O. F. Briggs, " Bell Rowe,

## ALTO.

Miss Lucia E. Atwood, Miss Agnes Bates, Miss Bertie Lewis, Miss Sarah C. Willard.

## TENOR.

M. W. Atwood, H. E. Partch, H. E. Perkins, J. de Zelinski.  
Thos. H. Atwood,

## BASS.

J. F. Atwood, J. W. Chandler, J. R. Jackson, Mason Elason.  
J. E. Barry, John Flake,

**72 MENDELSSOHN SOCIETY,**  
CHICAGO, ILL.

GEORGE B. UPTON, *President*; W. S. B. MATTHEWS, *Vice-President*; JAMES R. MURRAY, *Secretary*; GEORGE W. LYON, *Treasurer*; J. A. BUTTERFIELD, *Musical Director*; WILLIAM H. CUTLER, *Pianist*.

**SOPRANO**

|                     |                      |                       |                          |
|---------------------|----------------------|-----------------------|--------------------------|
| Mrs. Andrews,       | Mrs. Mary J. Young,  | Miss Decatur,         | Miss Jennette C. Phelps, |
| " P. P. Bliss,      | Miss Lillie Andrews, | " Lillie Dow,         | " Lillie Reed,           |
| " W. H. Cutler,     | " Addie Brown,       | " Leonora F. Gilbert, | " M. Belle Scott,        |
| " H. D. Hitchcock,  | " Jennie F. Brown,   | " Sarah Higgins,      | " Lillie Thompson,       |
| " M. J. Lyon,       | " Mary Burton,       | " Fannie E. Jones     | " Alice Whitlock,        |
| " Josie F. Thuriow, | " Mary D. Butler,    | " Nellie Lyon,        | " Olive Wood.            |
| " Sarah Turnbull,   | " Emma Daly,         |                       |                          |

**ALTO**

|                    |                     |                 |                   |
|--------------------|---------------------|-----------------|-------------------|
| Mrs. Allen Butler, | Miss Jennie Bean,   | Miss Hayes,     | Miss Scott,       |
| " L. Conklin,      | " Sallie B. Brouse, | " Agnes Lewis   | " Lillie Skelton, |
| " Freeman,         | " Emma Dell,        | " C. E. Parker, | " M. A. Webb,     |
| " Lillie Green,    | " Sarah Flagg,      | " Lucy Preston, | " Wilson.         |
| " Weber,           | " Alice L. Gates,   |                 |                   |

**TENOR**

|                      |                  |                |                    |
|----------------------|------------------|----------------|--------------------|
| Thos. Baldwin,       | R. F. Keith,     | J. B. Morse,   | C. L. Runalds,     |
| R. A. Brown,         | John M. Kerns,   | R. M. Padgett, | John Seymour,      |
| Josiah Day,          | Fred K. Knowles, | H. S. Perkins, | Frank Somes,       |
| Mr. Freeman,         | Jos. W. Lyon,    | S. W. Powell,  | Wm. Vining,        |
| Jas. R. Harrison,    | Benj. Martin,    | J. S. Ramsey,  | B. T. Wakeman,     |
| Ezra B. Hotchkiss,   | John F. Mills,   | L. C. Rice,    | Henry B. Waterman, |
| Henry J. Hutchinson, |                  |                |                    |

**BASS**

|                  |                 |                     |                 |
|------------------|-----------------|---------------------|-----------------|
| A. T. Allen,     | M. C. Crouch,   | Fred B. Hun,        | W. E. Mather,   |
| P. P. Bliss,     | T. H. Elder,    | John C. Hull,       | J. Mear,        |
| F. W. Callender, | R. H. Flagg,    | John W. Hutchinson, | P. C. Parmelee, |
| R. M. Clarke,    | G. E. Fuller,   | John R. Irvine,     | H. F. Talbot,   |
| M. E. Cole,      | J. H. Gates,    | Benj. F. Kelley,    | Rev. Glen Wood, |
| D. S. Combs,     | E. C. Guilbert, | W. E. Lewis,        | O. W. Young.    |
| J. W. Crawford,  | W. F. Heath,    |                     |                 |

**73. CHORAL UNION SOCIETY,**  
MIDDLEBOROUGH, MASS

I. H. HARLOW, *President*; F. S. THOMPSON, *Secretary*; JOSEPH WOOD, *Treasurer and Librarian*; A. J. PICKENS, *Musical Director*; MRS. FOSS, *Pianist*.

**SOPRANO.**

|                  |                      |                     |                        |
|------------------|----------------------|---------------------|------------------------|
| Mrs. A. M. Foss, | Mrs. Sarah E. Shaw,  | Miss C. S. Pickens, | Miss Helen F. Sparrow. |
| " C. I. Harlow,  | Miss Mary L. Harlow, | " Lucy L. Pickens   |                        |

**ALTO.**

|                      |                     |                        |                        |
|----------------------|---------------------|------------------------|------------------------|
| Mrs. A. L. Harrison, | Mrs. Carrie Holmes, | Mrs. Lucy A. Thompson, | Miss Julia A. Cooombs. |
|----------------------|---------------------|------------------------|------------------------|

**TENOR.**

|               |                |                 |             |
|---------------|----------------|-----------------|-------------|
| J. H. Harlow, | I. M. Pickens, | F. S. Thompson, | J. T. Wood. |
| L. K. Harlow, |                |                 |             |



# GREAT MUSICAL FESTIVAL.

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## BASS.

L. K. Coombs,  
Chester Harlow,

John T. Haskell,  
A. J. Pickens,

W. W. Pickens,  
E. Pierce,

Heracles Smith.

## 74. EAST BOSTON CHORAL SOCIETY,

EAST BOSTON, MASS.

C. G. RUSSELL, *President*; W. M. A. STEVENS, *Librarian*; DEXTER A. TOMPKINS,  
*Musical Director and Pianist*.

## SOPRANO.

Mrs. Sarah Bennett,  
" Bulamah Delano,  
" Ella M. Fitch,  
" Susan Haynes,

Mrs. Sarah F. Laurence,  
" Mary E. Munroe,  
" Jessie A. Rich,  
" Sarah E. Skofield,

Miss Emma W. Clarke,  
" Lucy H. Cobb,  
" Lizzie Godbold,  
" Sarah Godbold,

Miss Mary Kendall,  
" Susan A. Mayo,  
" Ella Pray,  
" Nellie Weston.

## ALTO.

Mrs. Rachel B. Atkins,  
" C. C. Burdakin,  
" T. W. Clarke,  
" Martha Ferson,

Mrs. Lucy Martin,  
" Laura W. Sellers,  
" Ruth A. Sheppard,  
" Mary D. Stevens.

Mrs. Annie E. Sturtevant,  
Miss Lizzie Bradford,  
" Helen Crowle,  
" J. Josie Doane,

Miss Kate Doane,  
" Hester A. Howe,  
" Lizzie C. Nixon,  
" Edith L. Studley.

## TENOR.

Geo. F. Barker,  
Reuben Goodwin,  
B. H. Harding,  
Samuel N. Mayo,

Leonard F. Merrill,  
Chas. E. Pearson,  
T. C. Power,

James A. Shedd,  
Ivory H. Staples,  
Wm. A. Stevens,

Dexter A. Tompkins,  
Samuel B. Woods,  
Edwin Wright

## BASS.

Richard Beeching,  
William Beeching,  
S. G. Fennett,

Mark Googins,  
Daniel W. Palmer,

Geo. Porter,  
Cromwell G. Rowell,

Melzar Thomas,  
John Young.

## 75. HOPKINTON CHORAL SOCIETY,

HOPKINTON, MASS.

E. S. NASON, *President and Musical Director*; L. B. MAYBRY, *Secretary*; ELIJAH  
WINSHIP, *Treasurer*; MR. BREWER, *Librarian*.

## SOPRANO.

Mrs. S. E. Chase,  
" M. A. Claffin,  
" S. P. Maybry,

Mrs. E. S. Nason,  
" S. J. Wakefield,  
" Josie Willard,

Mrs. S. M. Winship,  
" A. E. Woodbury,  
Miss Ella Coburn,

Miss S. Cook,  
" A. L. Scammell.

## ALTO.

Mrs. H. Gibbs,  
" M. E. Sweet,

Mrs. C. E. Wheeler,  
" S. A. Wilber,

Miss E. C. King,  
" E. M. Phipps,

Miss H. A. Taft.

## TENOR.

A. G. Brewer,  
Thos. Carey,

S. Crooks, Jr.,  
L. B. Maybry,

E. S. Nason.  
E. W. Phelps,

E. Winship.

## BASS.

A. Crooks,  
J. S. Crooks,

Elijah Fitch,  
Henry Newton,

O. E. Wheeler,

Fred. Whittemore:

## 76. METHUEN CHORAL UNION,

METHUEN, MASS.

JACOB EMERSON, *President*; GEORGE A. HARRIS, *Secretary*; D. CURRIER, *Treasurer*; CHAS. EASTON, *Librarian*; MISS LIZZIE A. HARRIS, *Pianist*.

## SOPRANO.

|                    |                     |                    |                     |
|--------------------|---------------------|--------------------|---------------------|
| Mrs. F. M. Fuller, | Mrs. E. F. Merrill, | Mrs. F. C. Parker, | Miss H. E. Simonds, |
| " J. A. Hawley,    | " E. F. Messer,     | " M. H. Webster,   | " H. M. Warren.     |

## ALTO.

|                        |                       |                     |                     |
|------------------------|-----------------------|---------------------|---------------------|
| Mrs. G. R. Hutchinson, | Miss Addie Gutterson, | Miss Julia Kimball, | Miss Carrie Molton. |
| " Martha Kendall,      | " L. A. Harris,       | " Linnie Merrill,   |                     |

## TENOR.

|             |               |                  |                |
|-------------|---------------|------------------|----------------|
| C. Eaton,   | A. L. Gale,   | Cummings Messer, | H. O. Webster. |
| L. B. Gage, | C. M. Hickok, | S. W. Tapley,    |                |

## BASS.

|                     |               |              |               |
|---------------------|---------------|--------------|---------------|
| D. Currier,         | G. A. Harris, | Samuel Huse, | Albert Smith, |
| Jacob Emerson, Jr., | S. S. Hickok, | A. E. Rant,  | D. W. Tenney. |

## 77. PEACE FESTIVAL CLASS,

NATICK, MASS.

E. C. MORSE, *President*; J. WILDE, *Secretary and Treasurer*; J. ASTOR BROAD, *Musical Director*.

## SOPRANO.

|                    |                   |                   |                    |
|--------------------|-------------------|-------------------|--------------------|
| Mrs. J. G. Adams,  | Miss Clara Cole,  | Miss Ella Hardy,  | Miss M. L. Parker, |
| " Beale,           | " Clinton Cook,   | " Helen Harwood,  | " Angie Procter,   |
| " E. H. Brigham,   | " Nellie Dakin,   | " Ella Hansen,    | " A. Sanger,       |
| " Edwards,         | " Rose A. Davis,  | " J. A. Knowles,  | " A. H. Shattuck,  |
| " Dr. Gunter,      | " Dewire,         | " E. M. Mason,    | " Ellen Tash,      |
| " Alice Washburn.  | " Mary B. Fiske,  | " Agnes L. Moore, | " S. S. Whitney,   |
| " H. N. Wetherbee, | " Mattie Fay,     | " C. H. Moore,    | " Maggie Wilson,   |
| " Wood,            | " Hattie Hall,    | " Edna Moore,     | " Linnie Winch,    |
| Miss Abbie Beal,   | " Mary E. Hollis, | " Linnie Morse,   | " Ida Wingate.     |
| " Alice E. Clapp,  | " Martha L. Hunt, | " Ida Moulton,    |                    |

## ALTO.

|                     |                       |                       |                    |
|---------------------|-----------------------|-----------------------|--------------------|
| Mrs. W. P. Bigelow, | Miss E. M. Centerbar, | Miss S. S. Greenwood, | Miss S. E. Saxton, |
| " Hemmenway,        | " O. A. Chesney,      | " Ida Howe,           | " A. E. Travis,    |
| " E. H. Walcott,    | " C. H. Childs,       | " Clara Kimball,      | " Emily Whitney,   |
| Miss Arabel Beal,   | " M. Cook,            | " Walter Nash,        | " Mary Whitney,    |
| " Mattie Broad.     | " Louise Crosby,      | " Nellie Nute,        | " Clara Wingate.   |
| " Kate Broad.       | " L. B. Edgerton,     |                       |                    |

## TENOR.

|                  |              |               |               |
|------------------|--------------|---------------|---------------|
| John B. Adams,   | S. Bean,     | E. C. Morse,  | Nath. Smith,  |
| Joseph G. Adams, | J. E. Fiske, | Ned Morse,    | Henry Travis, |
| W. P. Bigelow,   | A. F. Mason, | Wm. Morse,    | T. S. Travis, |
| H. C. Burnham,   | Wm. Mastin,  | W. D. Parlin, | Joseph Wilde. |

## BASS.

|                |                |                  |                   |
|----------------|----------------|------------------|-------------------|
| J. A. Broad,   | A. Copithorn,  | C. H. Moore,     | W. H. Tash,       |
| W. M. Broad,   | Geo. T. Dakin, | Edgar Nute,      | G. D. Tower,      |
| O. H. Burley,  | Z. H. Gould,   | A. Parker,       | E. H. Walcott,    |
| Dr. Carter,    | Frank Hayes,   | C. E. Randall,   | Chas. Walker,     |
| A. F. Cheney,  | E. P. Hollis,  | Walter Robinson, | J. A. Wheeler,    |
| C. W. Colburn, | Alonso Hosmer, | John Sangar,     | Ebenezer Whitney. |
| Moses Cook,    | J. A. Judkins, |                  |                   |

**78. SACRED MUSIC ASSOCIATION,  
MILFORD, MASS.**

REV. G. L. DEMAREST, *President*; G. L. COOK, *Vice-President*; DEAN BATTLES, *Secretary*; G. B. KNIGHT, *Treasurer*; WILLIAM EMERY, *Librarian*; C. J. THOMPSON, *Musical Director*; C. F. WIGHT, *Pianist*.

**SOPRANO.**

|                   |                           |                  |                   |
|-------------------|---------------------------|------------------|-------------------|
| Miss Ida Albee,   | Miss Pauline E. Demarest, | Miss Anna Gates, | Miss Anna Twing,  |
| " Mary J. Bailey, | " Alice Eaton,            | " Ella J. Morse, | " Maria L. Tyler, |
| " Alice Comstock, | " Ella A. Fisher,         | " Nettie Thayer, | " C. W. Wilcox.   |

**ALTO.**

|                     |                         |                   |                      |
|---------------------|-------------------------|-------------------|----------------------|
| Miss Anna L. Adams, | Miss Annetta L. Draper, | Miss Ellen Krumn, | Miss Mary W. Walker, |
| " Mary A. Barnes,   | " Emma Holbrook,        | " Emma Parker,    | " Susie Whitney.     |

**TENOR.**

|                      |               |                  |                 |
|----------------------|---------------|------------------|-----------------|
| Edgar A. Burlington, | Geo. L. Cook, | Henry E. Fales,  | N. E. Savell,   |
| C. Burnham,          | Asa Cox,      | G. L. Freldrick, | C. J. Thompson. |

**BASS.**

|               |                 |                  |                   |
|---------------|-----------------|------------------|-------------------|
| T. B. Bailey, | G. L. Demarest, | D. E. Spencer,   | C. F. Wight,      |
| Dean Battles, | G. B. Knight,   | M. A. Underwood, | Geo. P. Woodbury. |
| E. Burr,      | T. E. Morse,    |                  |                   |

**79. WOBURN MUSICAL ASSOCIATION,  
WOBURN, MASS.**

CHARLES A. SMITH, *President*; JOSIAH HOVEY, *Secretary*; S. W. ABBOTT, *Treasurer*; T. R. CORBETT, *Librarian*; P. E. BANCROFT, *Musical Director*.

**SOPRANO.**

|                    |                      |                     |                        |
|--------------------|----------------------|---------------------|------------------------|
| Mrs. S. W. Abbott, | Miss Harriet Hood,   | Miss Anna M. Smith, | Miss Anna E. Thompson, |
| " L. M. Dalton,    | " Nellie M. Nichols, | " Emma J. Swift,    | " Anna Wood,           |
| Miss Mary Cole,    | " Martha A. Russell, | " Annette E. Teare, | " Hattie Wright.       |
| " Clara D. Flinn,  | " Ada M. Shute,      |                     |                        |

**ALTO.**

|                      |                       |                         |                      |
|----------------------|-----------------------|-------------------------|----------------------|
| Mrs. P. E. Bancroft, | Mrs. Charles T. Wood, | Miss M. Louise Perkins, | Miss Fanny E. Teare, |
| " Wm Kimball,        | Miss Emma N. Burke,   | " Carrie Poole,         | " Emma T. Thompson,  |
| " John L. Parker,    | " K. W. Gould,        | " M. L. Richardson,     | " M. Ella Whitford.  |
| " J. D. Porter,      |                       |                         |                      |

**TENOR.**

|                 |                 |                 |                |
|-----------------|-----------------|-----------------|----------------|
| P. E. Bancroft, | Ephraim Cutler, | John L. Parker, | T. Robie, Jr., |
| J. P. Barrett,  | F. H. Gould,    | John Pease,     | John D. Tidd.  |
| Wm. H. Clark,   | A. B. Lovejoy,  | H. W. Pratt,    |                |

**BASS.**

|                   |                 |                |                       |
|-------------------|-----------------|----------------|-----------------------|
| Samuel W. Abbott, | Joseph H. Buck, | Josiah Hovey,  | H. D. J. K. Richards, |
| H. L. Andrews,    | T. R. Corbett,  | W. E. Jenks,   | Samuel Rinn,          |
| E. G. Berry,      | J. F. Deland,   | Wm. Kimball,   | Charles A. Smith,     |
| B. E. Bond,       | W. F. Davis,    | I. P. Moulton, | Abijah Thompson,      |
| John C. Buck,     | Parker Fox,     | J. D. Porter,  | Charles T. Wood.      |

## 80. JUBILEE CHORUS SOCIETY,

LOWELL, MASS.

J. F. McEVOY, *President*; BENJAMIN WALKER, *Secretary*; C. W. RUGG, *Treasurer*; A. J. BURBANK, *Librarian*; SOLON W. STEVENS, *Musical Director*; GEORGE B. ALLEN, *Pianist*; A. B. STEVENS, *Marshal*.

## SOPRANO.

|                       |                       |                        |                        |
|-----------------------|-----------------------|------------------------|------------------------|
| Mrs. D. B. Bartlett,  | Miss Mary E. Drew,    | Miss Adelaide A. Hale, | Miss Emma B. Prescott, |
| " Nellie Morey,       | " A. L. Eaton,        | " Mary H. Hamilton,    | " Abbie A. Puffer,     |
| " G. A. Nichols,      | " Lizzie Enright,     | " Alice Hardman,       | " Adaline Richardson,  |
| " H. S. Orange,       | " Jennie I. Finn,     | " Mary Hardman,        | " Mary E. Richardson,  |
| " Z. E. Stone,        | " Kate T. Finn,       | " M. E. Hendrick,      | " Mary E. Rix,         |
| " Lizzie J. Thurston, | " Lizzie Finn,        | " Bella C. Hill,       | " Hattie B. Sargent,   |
| " C. S. Young,        | " Minnie H. Fletcher, | " Marietta Hill,       | " Ella Sawtelle,       |
| Miss E. H. Badger,    | " Nellie A. Folsom,   | " Jennie E. Horner,    | " Lizzie Street,       |
| " Sarah E. Bailey,    | " Ella F. Gardner,    | " Katie C. Horner,     | " Mary Taylor,         |
| " Nettie Bolton,      | " Sarah A. Gates,     | " Alice Huse,          | " Georgia H. Tarr,     |
| " Louisa J. Bridge,   | " Josie B. Giles,     | " Mary E. Libby,       | " M. Lizzie Watson,    |
| " Hattie L. Burdeck,  | " Carrie Goward,      | " D. M. McPherson,     | " E. A. Welch,         |
| " T. J. Clifford,     | " Mira Goward,        | " Mary Murkland,       | " E. R. Whittier,      |
| " Emma A. Davis,      | " Ada Griswold,       | " Mary E. Parker,      | " Edith F. Wiley.      |

## ALTO.

|                     |                       |                        |                       |
|---------------------|-----------------------|------------------------|-----------------------|
| Mrs. W. H. Cooper,  | Miss H. M. Converse,  | Miss Emma F. Griswold, | Miss S. J. Smiley,    |
| " E. Elliott,       | " Clara F. Critchett, | " E. J. Holt,          | " Phila. M. Stimson,  |
| " J. A. Hicks,      | " Susie Crosby,       | " Anna M. McCoy,       | " Helen A. Whittier,  |
| " Sarah Huse,       | " C. Belle Flake,     | " Sarah McGill,        | " Mary E. Wight,      |
| " E. E. Richardson, | " Emily F. Fletcher,  | " Abby J. Owan,        | " Jennie F. Woodward, |
| " James Watson,     | " Etta Gage,          | " Ella E. Pollard,     | " Janett W. Worthen,  |
| Miss Lucy A. Ball,  | " Abbie Gilman,       | " M. A. Pratt,         | " E. J. Wright.       |

## TENOR.

|                   |                    |                   |                   |
|-------------------|--------------------|-------------------|-------------------|
| Chas. E. Adams,   | Thos. F. Burgess,  | J. G. Lennon,     | O. M. Shell,      |
| George B. Allen,  | John O. Cummings,  | Arthur McAloon,   | Solon W. Stevens, |
| Oscar R. Barclay, | Charles H. Flake,  | John F. McEvoy,   | H. W. Tinker,     |
| William H. Bent,  | Samuel Foster,     | O. F. Osgood,     | Hugh Woodbury,    |
| S. C. Bennett,    | O. N. Gilbert,     | W. H. Ferrin,     | W. H. Whitworth,  |
| John T. Billings, | Oliver M. Harding, | G. A. A. Pevey,   | Benj. Walker.     |
| A. J. Burbank,    | S. F. Hommer,      | E. E. Richardson. |                   |

## BASS.

|                   |                     |                   |                     |
|-------------------|---------------------|-------------------|---------------------|
| G. W. Badger,     | I. N. Fitts,        | Chas. E. James,   | S. J. Smiley,       |
| H. H. Barnes,     | S. H. Fletcher,     | Phineas Jones,    | Alonso B. Stevens,  |
| H. G. Burgess,    | Alfred Gilman,      | Chas. L. Long,    | W. R. Taylor,       |
| David Chase,      | Alfred Gilman, Jr., | Jeremiah E. Lord, | Arnold S. Welch,*   |
| Frank W. S. Daly, | Dana B. Gove,       | J. G. Marshall,   | Arthur J. Whitcomb, |
| C. H. Danforth,   | T. P. Hall,         | J. N. Pinkham,    | H. D. Wood,         |
| J. C. Davis,      | C. W. Hanson,       | Frank B. Rix,     | J. W. Woodbury,     |
| Chas. W. Eaton,   | A. V. Hill,         | C. W. Rugg,       | Fred. Woodlee,      |
| S. Farrington,    | Lewis K. Holland,   | A. W. Simpson,    | G. H. Young.        |

## 81. AMESBURY CHORAL SOCIETY,

AMESBURY AND SALISBURY, MASS.

BENJAMIN S. BLAKE, *President*; F. B. FRENCH, *Secretary*; MOSES FLANDERS, *Musical Director*; MRS. J. A. DOUGLASS, *Pianist*.

## SOPRANO.

|                  |                       |                  |                       |
|------------------|-----------------------|------------------|-----------------------|
| Mrs. Mary Mudge, | Miss Phoebe A. Brown, | Miss Annie Cook, | Miss Abbie Dearborn,  |
| " Edwin Osgood,  | " Susan T. Collins,   | " Hattie Davis,  | " Nellie M. Dearborn, |

|                     |                       |                      |                         |
|---------------------|-----------------------|----------------------|-------------------------|
| Miss Maria Dowdell, | Miss Fanny Kenniston, | Miss Clara A. Noyes, | Miss Nettie Pettengill, |
| " Alice Felch,      | " Agnes Lowell,       | " Sarah J. Osgood,   | " Addie Philbrick,      |
| " Emma Flanders,    | " Vorrie B. Merrill,  | " Lottie Perkins,    | " C. Augusta Sawyer,    |
| " Hannah Hills,     | " Annie Morrill,      | " Mary J. Perkins,   | " Ellen Whaland,        |
| " Mary A. Jewell,   | " Sarah Morrill,      | " Mattie Perkins,    | " Lizzie Willy.         |

ALTO.

|                   |                   |                   |                     |
|-------------------|-------------------|-------------------|---------------------|
| Mrs. F. Brown,    | Mrs. M. J. Drew,  | Mrs. H. Wadleigh, | Miss M. A. Howarth, |
| " E. T. Colby,    | " Newell,         | Miss Addie Colby, | " M. A. B. Titcomb. |
| " J. A. Douglass, | " J. P. Spofford, | " Alice George,   |                     |

TENOR.

|                  |                 |                |                   |
|------------------|-----------------|----------------|-------------------|
| Chas. C. Brewer, | Geo. Burpee,    | Hiram Jewell,  | Albion Sanborn,   |
| Geo. H. Briggs,  | Wm. Cook,       | J. W. Leavett, | J. Whitman,       |
| W. L. Brown,     | Moses Flanders, | Frank Reed,    | Daniel J. Wilson. |

BASS.

|                   |                   |                 |                  |
|-------------------|-------------------|-----------------|------------------|
| B. S. Blake,      | W. H. B. Currier, | J. H. Keene,    | G. A. Moore,     |
| Stephen H. Brown, | David Davol,      | Fred E. Lowell, | Geo. H. Morrill, |
| E. T. Colby,      | F. B. Eastman,    | Albert Moody,   | Frank Nield.     |
| J. O. Currier,    | J. E. Holt,       |                 |                  |

82. PEACE FESTIVAL CHOIR,  
SACO, MAINE.

F. N. HODSDON, *President*; PAUL CHADBOURNE, *Vice-President*; MANSON SEAVY, *Secretary and Marshal*; A. C. TUXBURY, *Treasurer*; G. G. ADDITON, *Musical Director*; W. A. HODGKINS, *Assistant Musical Director*; JAMES H. SHANNON, *Pianist*.

SOPRANO.

|                         |                    |                         |                        |
|-------------------------|--------------------|-------------------------|------------------------|
| Mrs. Melinda K. Abbott, | Mrs. E. Manson,    | Miss Lizzie A. Burbank, | Miss Abby E. Robinson, |
| " E. H. Bailey,         | " T. L. Merrill,   | " Julia Hill,           | " Susie C. Smith,      |
| " M. A. Hodgkins,       | " J. E. Quinby,    | " C. M. Kendrick,       | " A. M. Sumner,        |
| " Eliza Howland,        | " J. T. Seaver,    | " Sarah H. Nowell,      | " J. M. Sumner,        |
| " Hattie Littlefield,   | Miss M. R. Atkins, | " Florence Patten,      | " Lissa A. Tuxbury,    |
| " J. W. Littlefield,    | " R. C. Blake,     | " Fannie E. Priest,     | " Sarah Ushur.         |

ALTO.

|                     |                   |                            |                        |
|---------------------|-------------------|----------------------------|------------------------|
| Mrs. Mary E. Clark, | Mrs. Wm. Perkins, | Mrs. A. C. Tuxbury,        | Miss Amanda Haseltine, |
| " Geo. Gogins,      | " Josie R. Seavy, | " H. L. Weaver,            | " Annie Jewett,        |
| " S. K. Hamilton,   | " C. W. Shannon,  | Miss Lizzie P. Goldthwait, | " Mary E. Sands.       |

TENOR.

|                  |                  |                    |                    |
|------------------|------------------|--------------------|--------------------|
| G. G. Additon,   | Edwin J. Foss,   | Thomas L. Merrill, | Alonso Towle,      |
| Alonso L. Berry, | Edwin A. Gowen,  | S. K. Milliken,    | Alfred C. Tuxbury, |
| Paul Chadbourne, | Geo. E. Grant,   | John Phantom,      | Charles E. Ushur.  |
| James L. Emery,  | Wm. A. Hodgkins, | A. A. Tapley,      |                    |

BASS.

|                 |                  |                   |                     |
|-----------------|------------------|-------------------|---------------------|
| J. S. Additon,  | H. G. Dean,      | Albion Sands,     | G. T. Shannon,      |
| John Barker,    | Geo. D. Emerson, | Albert C. Sawyer, | Charles W. Shannon, |
| Geo. Beaumont,  | F. N. Hodsdon,   | J. T. Seaver,     | James H. Shannon,   |
| James Boardman, | S. C. Libbey,    | Manson Seavy,     | Geo. S. Watson.     |
| R. S. Boulter,  | John M. Pevey,   |                   |                     |

### 83. ANDOVER CHORUS, ANDOVER, MASS.

ALBERT ABBOTT, *President*; H. P. BEARD, *Secretary and Treasurer*; HENRY BOYNTON, *Librarian*; GEORGE KINGMAN, *Musical Director*; MISS LILLA ABBOTT, *Pianist*.

#### SOPRANO.

|                     |                        |                     |                       |
|---------------------|------------------------|---------------------|-----------------------|
| Mrs. E. A. Fernald, | Miss Hannah B. Abbott, | Miss Sarah M. Gile, | Miss Addie B. Taylor, |
| " G. R. Ramadell,   | " Lilla Abbott,        | " Hattie P. Harvey, | Lora M. White.        |
| " Elizabeth Ryley,  | " Grace Crosby,        |                     |                       |

#### ALTO.

|                         |                           |                       |                     |
|-------------------------|---------------------------|-----------------------|---------------------|
| Mrs. Jennie Farnsworth, | Miss Charlotte H. Abbott, | Miss Nellie T. Brown, | Miss Rosa L. Pratt. |
| " M. A. Russell,        | " Lucia W. Abbott,        |                       |                     |

#### TENOR.

|                |                  |                |                    |
|----------------|------------------|----------------|--------------------|
| J. H. Dean,    | Henry S. Foster, | Wm. Marland,   | Geo. Russell,      |
| E. N. Fernald, | Geo. Kingman,    | John Morrison, | Edward Taylor, 2d. |

#### BASS.

|                |                |                   |                 |
|----------------|----------------|-------------------|-----------------|
| Albert Abbott, | H. P. Beard,   | E. R. Farnsworth, | M. L. Ramsdell, |
| Wm. Abbott,    | Henry Boynton, | John W. Howe,     | J. E. Taylor.   |

### 84. FESTIVAL CHOIR, PROVIDENCE, R. I.

LEWIS T. DOWNES, *President and Musical Director*; JOHN W. NOYES, *Secretary*; EDWIN BAKER, *Treasurer and Librarian*.

#### SOPRANO.

|                     |                        |                      |                       |
|---------------------|------------------------|----------------------|-----------------------|
| Mrs. Edwin Baker,   | Mrs. D. C. Packard,    | Miss E. M. Blanding, | Miss Sarah J. Olney,  |
| " James L. Bennett, | " Harriet Reynolds,    | " Ruth E. Dyer,      | " Adela N. Padelford, |
| " Chas. C. Chace,   | " Anna E. Robbins,     | " Helen G. Farmer,   | " Jennie Reynolds,    |
| " Thomas A. Cobb,   | " Frank F. Tingley,    | " Sarah M. Farmer,   | " Sarah E. Stackpole, |
| " Wm. F. Hardy,     | " Harriet Warner,      | " Anna C. Garland,   | " Mary H. Thompson,   |
| " Geo. H. Lincoln,  | Miss Maria A. Bassett, | " Carrie M. Miller,  | " Clara W. Tingley.   |
| " Dr. Loring,       | " Julia A. Bean,       |                      |                       |

#### ALTO.

|                       |                     |                       |                      |
|-----------------------|---------------------|-----------------------|----------------------|
| Mrs. C. H. Alexander, | Mrs. Aaron Towne,   | Miss Nancy A. Greene, | Miss E. E. Thompson, |
| " Thos. P. Fenner,    | " F. A. Smith,      | " Carrie E. Harlow,   | " Susie Tweed,       |
| " Caleb E. Howland,   | Miss Susie C. Bean, | " Mary E. Olney,      | " Hannah Walcott,    |
| " Wm. H. Mason,       | " Julia A. Dench,   | " Mary E. Sweet,      | " Fannie Wardwell.   |

#### TENOR.

|                   |                   |                      |                   |
|-------------------|-------------------|----------------------|-------------------|
| John A. Angell,   | Wm. A. Harlow,    | Samuel A. Howland,   | Frank F. Tingley, |
| Wm. R. Blake,     | Benjamin W. Hood, | Daniel S. Parkhurst, | Aaron Towne,      |
| John Chester,     | Edward A. Horton, | Wm. H. Stevens,      | Alfred A. Wright. |
| Dr. E. M. Harris, | John Howe,        | Justus Thomas,       |                   |

#### BASS.

|                     |                     |                    |                     |
|---------------------|---------------------|--------------------|---------------------|
| C. Henry Alexander, | Dwight M. Downes,   | Luther M. Hayward, | Nicholas C. Potter, |
| Edwin Baker,        | Louis T. Downes,    | Caleb E. Howland,  | Joseph K. Robinson, |
| Henry Baker,        | Henry C. Field,     | Ray G. Hull,       | Stephen Thurber,    |
| Wm. B. Bennett,     | Peter Y. Greenwood, | Wm. McDonald,      | Henry F. Tingley,   |
| Charles C. Chace,   | Wm. F. Hardy,       | John W. Noyes,     | Samuel H. Tingley,  |
| George W. Chace,    | J. A. C. Hathaway,  | Edward H. Parks,   | Alonso Williams.    |
| Edward E. Darling,  |                     |                    |                     |

**85. SARATOGA MUSICAL ASSOCIATION,**

SARATOGA SPRINGS, N. Y.

G. E. BUSHNELL, *President*; G. H. RICHARDS, *Secretary*; J. G. SHAW, *Musical Director*; T. B. ELLENWOODS, *Pianist*.

**SOPRANO.**

|                 |                        |                    |               |
|-----------------|------------------------|--------------------|---------------|
| Mrs. P. E. Day, | Mrs. Dr. S. E. Strong, | Miss Ely,          | Miss Timby,   |
| " W. H. Gibbs,  | Miss Emily Child,      | " Annie F. Rawson, | " Warriner,   |
| " L. B. Putnam, | " Coleman,             | " Emma Sawtelle,   | " Woodbridge. |
| " Shoemaker,    | " S. M. Davison,       | " Julia Sawtelle,  |               |

**ALTO.**

|                |                       |                 |                |
|----------------|-----------------------|-----------------|----------------|
| Mrs. Anderson, | Mrs. F. B. Ellenwood, | Miss Patchen,   | Miss Williams, |
| " W. S. Balch, | " Hemingway,          | " J. E. Palmer, | " Worcester.   |
| " Bushnell,    | Miss Fuller,          |                 |                |

**TENOR.**

|                  |            |             |                   |
|------------------|------------|-------------|-------------------|
| B. F. Edwards,   | Geo. Gray, | E. Holmes,  | G. E. Shoemaker,  |
| F. B. Ellenwood, | M. Hall,   | J. G. Shaw, | Dr. S. E. Strong. |
| W. W. French,    |            |             |                   |

**BASS.**

|                 |                   |                 |                 |
|-----------------|-------------------|-----------------|-----------------|
| S. E. Bushnell, | A. S. Hayes,      | S. H. Richards, | M. Simons,      |
| Rev. P. E. Day, | K. A. Hemingway,  | C. F. Rich,     | H. P. Trim,     |
| S. W. Fuller,   | W. R. Johnson,    | N. H. Rugg,     | W. B. Warriner. |
| W. H. Gibbs,    | Dr. L. B. Putnam, |                 |                 |

**86. ADDISON COUNTY CHORAL SOCIETY,**

MIDDLEBURY, VT.

DUGALD STEWART, *President*; M. A. MUNROE, *Vice-President*; E. A. DOUD, *Secretary*; N. P. BARBOUR, *Treasurer*; H. L. SHELDON, *Librarian*; C. F. STONE, *Musical Director*; JAMES C. PORTER, *Pianist*.

**SOPRANO.**

|                   |                  |                    |                   |
|-------------------|------------------|--------------------|-------------------|
| Mrs. E. A. Doud,  | Mrs. Lucy Slade, | Miss Adelle Negus, | Miss Mary Steele. |
| " Wm. Langworthy, | Miss Addie Lee,  | " E. S. Robbins,   |                   |

**ALTO.**

|                  |                   |                     |                   |
|------------------|-------------------|---------------------|-------------------|
| Mrs. F. A. Bond, | Mrs. Jennie Judd, | Miss Cora E. Brown, | Miss Mary Tilden. |
|------------------|-------------------|---------------------|-------------------|

**TENOR.**

|                 |               |                  |                   |
|-----------------|---------------|------------------|-------------------|
| N. P. Barbour,  | M. A. Munroe, | James C. Porter, | Geo. F. Washburn. |
| John W. Lovett, | Munroe Peck,  | H. L. Sheldon,   |                   |

**BASS.**

|                   |             |                 |                |
|-------------------|-------------|-----------------|----------------|
| Jno. W. Bradshaw, | E. A. Doud, | C. D. Earl,     | J. W. Stewart, |
| Sherrod Brown,    | C. A. Earl, | Dugald Stewart, | C. F. Stone.   |

**87. SALISBURY CHORAL SOCIETY,**

LAKEVILLE, CONN.

GEO. B. BURRALL, *President*; F. C. FRENCH, *Secretary*; M. C. JEWELL, *Treasurer*; J. J. ORTON, *Librarian*; D. F. STILLMAN, *Musical Director and Pianist*.

**SOPRANO.**

|                     |                     |                      |                     |
|---------------------|---------------------|----------------------|---------------------|
| Mrs. G. B. Burrall, | Mrs. M. S. Selleck, | Miss Hattie Burrall, | Miss Flora E. Weed. |
| " H. M. Knight,     | Miss Agnes Abell,   | " Eliza Jewell,      |                     |

## ALTO.

Mrs. G. C. Dodge, Miss Katie Glens, Miss Laura Holley, Miss Belle Tarrett.  
 " H. M. Gillette,

## TENOR.

F. C. French, M. C. Jewell, J. J. Orton, D. F. Stillman.

## BASS.

Jos. A. Brinton, G. B. Burrall, H. M. Gillette, H. M. Knight.

## 88. CHESHIRE MUSICAL UNION

KEENE, N. H.

C. M. WYMAN, *President*; G. W. FOSTER, *Vice-President and Musical Director*;  
 J. A. FRENCH, *Secretary*; D. W. BUCKMINSTER, *Treasurer*; J. C. GODFREY  
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Frank Blood,  
A. E. Boswell,  
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Samuel Brown,  
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W. R. Hill,  
E. L. Hitchcock,  
C. L. Hubbard,  
Rufus K. Lane,  
E. C. Lawrence,  
L. Lovell,  
L. Merrifield,  
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E. A. Muszy,  
J. C. Newton,  
Geo. F. Oakley,  
M. A. Phelan,  
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P. W. Taft,  
J. E. Thompson,  
Penn Tyler,  
E. Upton,  
Henry White,  
W. H. Whiting,  
C. E. Wilder,  
Solon Wilder,  
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| Stephen Crowell, | H. Wilder Emerson, | H. P. Pierce,  | W. K. Tallman,      |
| Chas. F. Davis,  | B. F. Jenney,      | T. B. Pratt,   | Chas. W. Underwood. |
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| Wendell H. Cobb, | Jno. Freedom, | Chas. Searell,   | E. B. Tinkham, |
| S. H. Dudley,    | Wm. A. Nash,  | W. C. Sylvester, | F. H. Vinal.   |
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| " E. O. Cook,      | " S. A. Morgan,   | " S. W. Waitt,       | " E. Bullen,       |
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| " M. A. Grant,     | " G. H. Oakes,    | Miss M. E. Adams,    | " M. O. Coffin,    |
| " J. N. Hatch,     | " A. M. Perkins,  | " S. E. G. Adams,    | " A. Collins,      |
| " Wm. Hawes,       | " M. B. Perkins,  | " A. B. Alexander,   | " A. F. Crane,     |
| " J. B. Higgins,   | " E. Pike,        | " M. Allen,          | " M. H. Crocker,   |

\* As stated in the "History of the Jubilee," the Handel and Haydn Society were the one hundred and second organization which reported to the Superintendent of the Chorus, but they appear the ninety-seventh in order here, owing to the rejection of five societies for failure in numbers or proper reports, or absorption into other organizations. — Ed.

|                   |                     |                     |                      |
|-------------------|---------------------|---------------------|----------------------|
| Miss E. Curtis,   | Miss Etta Hayward,  | Miss C. E. Osgood,  | Miss S. B. Stickney, |
| " R. C. Dana,     | " F. S. Hayward,    | " W. Osgood,        | " H. Stoddard,       |
| " S. J. Daniels,  | " A. M. Hodsdon,    | " J. O. Page,       | " E. R. Sylvester,   |
| " M. A. Davis,    | " E. M. Holt,       | " L. M. Peabody,    | " H. H. Taylor,      |
| " M. A. Dole,     | " E. Homer,         | " L. Perkins,       | " J. Taylor,         |
| " L. A. Dunham,   | " B. F. Hutchinson, | " M. E. Pierce,     | " L. P. Taylor,      |
| " C. M. Dunning,  | " F. P. Hutchinson, | " L. J. Pool,       | " E. Tinkham,        |
| " M. L. Elliot,   | " R. Kidder,        | " Lizzie C. Pope,   | " Sarah Tomer,       |
| " A. M. Elwell,   | " H. M. Kimball,    | " M. A. Putnam,     | " Mattie Tracey,     |
| " E. Evans,       | " Eunice Lambert,   | " Harriet De Ribas, | " E. C. Treadwell,   |
| " S. C. Fisher,   | " C. M. Lathrop,    | " E. G. Richardson, | " M. F. Tuckerman,   |
| " L. Flagg,       | " A. Lincoln,       | " J. Robinson,      | " A. M. Vose,        |
| " N. S. Fox,      | " M. A. Manning,    | " J. Rosenberger,   | " E. L. Wallace,     |
| " A. M. Franklin, | " S. E. Manning,    | " E. M. Shapleigh,  | " L. A. Walton,      |
| " F. Frost,       | " L. Mayo,          | " H. E. Shapleigh,  | " S. Wells,          |
| " E. F. Fuller,   | " W. S. McGowan,    | " M. C. Sheldon,    | " Fannie West,       |
| " E. A. Gage,     | " M. A. Mellen,     | " S. Shorey,        | " L. A. Wheeler,     |
| " N. L. Garland,  | " S. M. Merrill,    | " H. M. Smith,      | " S. M. Wheeler,     |
| " L. A. Giles,    | " E. F. Merritt,    | " J. A. Smith,      | " Ione Wheelwright,  |
| " E. Goodwin,     | " J. Milliken,      | " A. Spencer,       | " E. Wilson,         |
| " C. Gray,        | " May Milliken,     | " H. Spokesfield,   | " Mary Winward,      |
| " Clara Greaves,  | " L. Mooney,        | " A. F. Stanley,    | " C. H. Wood,        |
| " M. Hadley,      | " Lizzie Morris,    | " A. M. Stevens,    | " S. Woodman,        |
| " G. M. Harris,   | " Lizzie Norton,    | " A. B. Stevenson,  | " H. M. Woodward.    |
| " A. C. Hazlett,  |                     |                     |                      |

## ALTO.

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|--------------------|---------------------|----------------------|-----------------------|
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| " S. E. Bradbury,  | " M. M. Smith,      | " J. M. Evans,       | " C. Nolan,           |
| " E. L. Carnes,    | " J. Swett,         | " M. C. Farmer,      | " E. R. Packard,      |
| " B. Carr,         | " A. Very,          | " A. H. Ferrin,      | " S. H. Palfrey,      |
| " A. Caldwell,     | " W. H. Wadleigh,   | " A. F. Foss,        | " C. L. Parsons,      |
| " W. P. Chase,     | " D. Waters,        | " A. Gaffrey,        | " E. E. Perkins,      |
| " O. F. Clark,     | " W. H. Wheeler,    | " A. C. Gill,        | " M. E. Pierce,       |
| " C. Cobb,         | " G. H. Willie,     | " A. M. Granger,     | " C. J. Poole,        |
| " M. E. Cole,      | " A. E. Wood,       | " Gertrude L. Guild, | " L. E. Poole,        |
| " C. E. Cook,      | Miss Mary Adams,    | " H. M. Haines,      | " H. Putnam,          |
| " L. A. B. Curtis, | " M. S. Adams,      | " A. Hall,           | " C. Rea,             |
| " V. G. Davis,     | " S. M. Adams,      | " C. D. Ham,         | " M. A. Reed,         |
| " E. Dennis,       | " S. S. Adams,      | " E. W. Harrington,  | " E. Richardson,      |
| " S. Drake,        | " M. H. Alexander,  | " S. D. Harrison,    | " E. T. Robinson,     |
| " Harriet Dwyer,   | " A. A. Atwill,     | " M. J. Haslett,     | " H. A. Robinson,     |
| " H. Farrington,   | " E. L. Baldwin,    | " Emma Hathaway,     | " Jennie E. Robinson, |
| " Edward Fay,      | " G. Ballard,       | " C. W. Hawes,       | " J. F. Robinson,     |
| " G. E. Foster,    | " S. M. Bennison,   | " H. F. Hawkes,      | " A. E. Safford,      |
| " E. J. Frost,     | " A. Bickford,      | " S. F. Haynes,      | " A. N. Safford,      |
| " W. D. Hay,       | " A. T. Bicknell,   | " Emma V. Hayter,    | " O. R. Sampson,      |
| " B. W. Hayes,     | " C. L. Bicknell,   | " S. L. Heath,       | " A. Stone,           |
| " H. E. Holt,      | " C. E. Bird,       | " S. M. Higgins,     | " A. C. Taylor,       |
| " J. A. Houston,   | " E. Boott,         | " F. A. Holder,      | " C. A. Taylor,       |
| " A. Howard,       | " G. A. Bridges,    | " G. Hopkinson,      | " Jennie Taylor,      |
| " F. Hussey,       | " M. T. Buntin,     | " Agnes Hunter,      | " H. Temple,          |
| " S. E. Laselle,   | " L. M. Butts,      | " Lizzie Hunter,     | " J. B. Thomas,       |
| " J. H. Low,       | " L. Cammay,        | " M. C. Jackson,     | " E. Underhill,       |
| " R. M. Lowell,    | " E. Chisholm,      | " R. R. Joselyn,     | " S. L. L. Waterman,  |
| " L. B. Meston,    | " C. Christie,      | " A. G. Lathrop,     | " A. Watson,          |
| " S. A. Nye,       | " H. Christie,      | " Julia M. Lincoln,  | " H. M. Weed,         |
| " H. Page,         | " M. T. Conant,     | " F. C. Low,         | " Julia Wells,        |
| " S. G. Parsons,   | " Lizzie Cragin,    | " V. A. Mason,       | " J. W. Weymouth,     |
| " J. B. Prentiss,  | " H. A. Cummings,   | " M. J. McMannus,    | " B. Wiggins,         |
| " K. H. Rametti,   | " Sophia Cuttings,  | " H. M. Millen,      | " S. Willard,         |
| " H. P. Reed,      | " D. Danforth,      | " C. A. Morrill,     | " H. Wilkins,         |
| " H. N. Roaf,      | " A. Dennis,        | " E. J. Morse,       | " Mary Winward.       |
| " E. F. Rowe,      | " M. C. Edes,       |                      |                       |

## TENOR.

|                 |                       |                  |                    |
|-----------------|-----------------------|------------------|--------------------|
| C. E. Abell,    | B. F. Dymond,         | M. Johnson,      | C. C. Poole,       |
| C. H. Adams,    | W. N. Eayrs,          | John Kennedy,    | J. W. Porter,      |
| P. S. Allen,    | F. T. Eustis,         | F. V. B. Kern,   | T. F. Reed,        |
| T. W. Atkinson, | Edw. Faxon,           | C. F. King,      | W. B. Rice,        |
| S. B. Ball,     | Geo. Fisher,          | Geo. P. Laselle, | W. W. Richards,    |
| H. W. Barry,    | R. B. Fisher,         | E. F. Law,       | J. S. Robinson,    |
| J. C. Bartlett, | C. E. Fuller,         | J. A. Leonard,   | R. S. Rundlett,    |
| Horace Bird,    | G. W. Garland,        | D. P. Lincoln,   | J. Sharp,          |
| J. Borrowscale, | W. H. Gay,            | W. H. Lovering,  | N. S. Shattuck,    |
| Russell Bowne,  | D. M. Grant,          | Wm. Lynch,       | G. N. Spear,       |
| H. M. Brown,    | L. H. Gurney,         | M. J. Mandell,   | Edw. Stanwood,     |
| Calvin Bullard, | Thos. Hall,           | A. W. Merriam,   | J. H. Stickney,    |
| Andrew Burton,  | S. C. Harris,         | C. J. Merrill,   | Henry Stone,       |
| P. A. Butler,   | James Harrod,         | E. S. Metcalf,   | Hubert Stone,      |
| W. P. Butler,   | Edw. Haskell,         | C. A. Moor,      | C. T. Sylvester,   |
| M. Carpenter,   | B. W. Hayes,          | J. W. Munroe,    | J. A. Thompson,    |
| S. S. Chase,    | W. G. Hayward,        | Spencer Nolan,   | S. L. Thorndike,   |
| E. S. Clark,    | A. K. Hebard,         | C. B. Norton,    | W. H. Wadleigh,    |
| R. H. Clouston, | Chas. Henderson, Jr., | E. E. Otis,      | G. W. C. Washburn, |
| H. A. Coffin,   | Geo. Hews,            | F. E. Paine,     | S. N. Watson,      |
| A. B. Cole,     | G. J. Hobbs,          | G. W. Palmer,    | G. H. Wentworth,   |
| B. Cory,        | John E. Hobbs,        | S. G. Parsons,   | B. Wheat,          |
| C. H. Danforth, | T. H. Holland,        | A. Pendergrass,  | D. W. Wiswell,     |
| E. C. Daniell,  | J. C. Hosmer,         | A. F. Perkins,   | W. D. Wiswell,     |
| B. B. Davis,    | J. A. Houston,        | H. J. Perkins,   | G. H. Wood,        |
| Wm. Dodd,       | S. Jennison,          | R. G. Perry,     | Isaac Woodward.    |
| F. Dodge,       | C. H. Johnson,        | A. F. Poole,     |                    |

## BASS.

|                 |                   |                   |                  |
|-----------------|-------------------|-------------------|------------------|
| L. B. Adams,    | E. A. Burbank,    | T. H. Emmons,     | J. D. Kent,      |
| Henry Allen,    | C. A. Burditt,    | J. P. Estabrook,  | E. A. Kimball,   |
| J. D. Andrews,  | W. M. Byrnes,     | W. C. Eustis,     | Wm. Kurts,       |
| H. O. Aphthorp, | F. A. Carpenter,  | R. F. Evans,      | W. Langley,      |
| J. M. Atwood,   | Geo. P. Carter,   | J. S. Farlow,     | J. Lathrop,      |
| J. H. Badger,   | Saml. Carter,     | E. D. Faulkner,   | G. W. Lawrence,  |
| W. T. Barry,    | T. H. Chadwick,   | J. B. Fiske,      | D. L. Laws,      |
| B. F. Baker,    | Regis Chauvenet,  | T. B. Fitts,      | L. Leach,        |
| E. L. Balch,    | J. Q. Chase,      | C. F. Folsom,     | F. H. Lee,       |
| J. R. Baldwin,  | G. H. Chickering, | W. H. Freeman,    | A. M. Leonard,   |
| A. M. Barnes,   | J. E. Clark,      | G. E. Gamage,     | J. P. Lewis,     |
| L. B. Barnes,   | O. F. Clark,      | G. L. Gardner,    | Wm. Liddell,     |
| H. H. Beach,    | H. Conkey,        | C. W. Goddard,    | J. M. Lincoln,   |
| G. C. Beckwith, | H. A. Cook,       | Ozias Goodwin,    | N. Lincoln,      |
| W. W. Bemis,    | E. T. Cowdrey,    | J. W. Green, Jr., | G. W. Lindsey,   |
| A. T. Bennett,  | L. S. Cragin,     | L. B. Gwyer,      | D. C. Long,      |
| J. T. Bicknell, | J. T. Croft,      | S. H. O. Hadley,  | E. J. Long,      |
| A. O. Bigelow,  | Fred. Dame,       | E. L. Haley,      | A. Lothrop,      |
| Jos. Bird,      | C. G. Dana,       | Barlow Hall,      | O. B. Lothrop,   |
| W. B. Bothamly, | Wm. Daniels,      | J. Hamblett, Jr., | R. M. Lowell,    |
| C. C. Bourne,   | A. M. Davis,      | C. R. Hatch,      | G. C. Mann,      |
| D. Bowker,      | W. S. Deane,      | Wm. Hawes,        | G. F. Mansfield, |
| C. B. Bradbury, | E. B. Dearborn,   | E. H. Higley,     | L. W. Mason,     |
| W. F. Bradbury, | F. R. Drake, Jr., | J. E. R. Hill,    | L. B. Masten,    |
| G. H. Bradford, | M. Draper, Jr.,   | H. E. Holt,       | A. H. McKenney,  |
| F. J. Brasler,  | J. T. Drown,      | R. H. Hooper,     | G. H. Meader,    |
| G. O. Brigham,  | J. G. Duffy,      | G. W. Hunnewell,  | S. P. Merriam,   |
| A. P. Brown,    | M. P. Eayres,     | W. J. Hyde,       | T. D. Morris,    |
| Curtis Brown,   | A. W. Edmands,    | F. H. Jenks,      | J. N. Morse,     |
| Edwin Brown,    | J. B. Edmands,    | L. W. Johnson,    | W. F. Mullin,    |
| Geo M. Brown,   | F. O. Ellis,      | J. W. Jones,      | G. H. Nason,     |
| Geo. T. Brown,  | W. A. Emery,      | B. Keith,         | G. H. Newell,    |

|                 |                   |                      |                   |
|-----------------|-------------------|----------------------|-------------------|
| J. A. Newell,   | A. N. Proctor,    | B. W. Smith,         | G. W. Ware,       |
| D. Newton,      | H. D. Putnam,     | S. H. Spaulding,     | B. C. Ware,       |
| C. E. Niebuhr,  | J. S. Putnam,     | T. Stover,           | J. C. Warren,     |
| E. L. Norris,   | W. H. Randall,    | L. G. Sylvester,     | C. H. Webb,       |
| J. W. Odiorne,  | F. H. Raymond,    | W. E. Tarbell,       | J. M. Webster,    |
| J. C. Page,     | Arthur Reed,      | A. J. Tenney,        | J. Q. Wetherbee,  |
| C. S. Park,     | D. Reeves, Jr.    | J. G. Thompson, Jr., | H. K. White, Jr., |
| Geo. Patten,    | Jas. Rice,        | D. Tillson,          | B. S. Whitney,    |
| J. A. Peabody,  | A. P. Richardson, | T. W. Trowbridge,    | H. F. Wight,      |
| W. O. Perkins,  | T. Robinson,      | D. M. Turner,        | E. Wildes,        |
| J. B. Pewtreas, | F. C. Ropes,      | E. Turner,           | James Williams,   |
| Henry Pierce,   | J. S. Sawyer,     | A. T. Tuttle,        | G. C. Wiswell,    |
| C. T. Plimpton, | F. K. Simonds,    | B. C. Vose,          | J. H. Woods,      |
| J. A. Pray,     | H. F. Smith,      | J. H. Ward,          | E. P. Wright.     |
| S. P. Prentiss, |                   |                      |                   |

## 98. SCHUBERT CHORAL UNION,

WEST ACTON, MASS.

JOHN FLETCHER, JR., *President*; N. E. CUTLER, *Secretary*; Z. S. HOSMER, *Treasurer*; MRS. M. GOING, *Librarian and Pianist*; GEORGE GARDNER, *Musical Director*.

## SOPRANO.

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|------------------------|-------------------------|-----------------------|------------------------|
| Miss Sarah E. Farwell, | Miss Hattie E. Handley, | Miss Mary C. Pollard, | Miss Lizzie S. Taylor, |
| " Helen L. Fletcher,   | " Minnie G. Lamb,       | " Abbie B. Smith,     | " Ella T. Tuttle.      |
| " Martha T. Fletcher,  | " Estelle S. Pollard,   | " Emma C. Taylor,     |                        |

## ALTO.

|                       |                       |                       |                     |
|-----------------------|-----------------------|-----------------------|---------------------|
| Miss Lizzie M. Blood, | Miss Mary R. Farwell, | Miss Hattie L. Jones, | Miss Eva L. Sawyer, |
| " Jennie A. Conant,   | " Maria M. Going,     | " Sarah E. Pollard,   | " Della Stearnes.   |
| " Maggie B. Fairbank, | " Mary G. Hoyet,      |                       |                     |

## TENOR.

|                 |                   |                 |                |
|-----------------|-------------------|-----------------|----------------|
| E. Cox,         | G. W. Downs,      | S. B. Hildreth, | G. S. Wheeler, |
| C. H. Cummings, | I. Fletcher, Jr., | L. G. Hosmer,   | Geo. Wilds.    |

## BASS.

|                 |                      |                    |                    |
|-----------------|----------------------|--------------------|--------------------|
| N. E. Cutler,   | D. H. Hall,          | Edwin B. Hildreth, | Moses Taylor,      |
| James Fletcher, | H. J. Hapgood,       | C. F. Lamb,        | Thomas B. Wheeler. |
| Geo. Gardner,   | William H. Hartwell, | E. F. Richardson,  |                    |

## 99. PENOBSCOT MUSICAL ASSOCIATION,

BANGOR, ME.

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| " J. A. Crowell,    | " Alice T. Perkins,  | " Sarah Pearson,   | " Sarah Stanley,      |
| " S. C. Harlow,     | " N. L. Perkins,     | " Annie Rice,      | " Julia Whittier,     |
| " Sarah J. Jameson, | " Geo. Webster,      | " Rosa Richardson, | " Susie D. Wiggins.   |
| " Mary W. Palmer,   | Miss Susie Currier,  |                    |                       |

## ALTO.

|                      |                     |                         |                    |
|----------------------|---------------------|-------------------------|--------------------|
| Mrs. B. F. Bradbury, | Mrs. Abbie F. Dyer, | Mrs. Lizzie T. Waggatt, | Miss Mary Merrill, |
| " Annie Bridges,     | " S. Nash,          | Miss Nellie Dickey,     | " Emily A. Rowe,   |
| " Belle Chase,       | " W. H. Sawtelle,   | " Annie Holbrook,       | " Katie Sweet.     |



TENOR.

Nicholas L. Berry,  
Simeon H. Buswell,  
John E. Colburn,  
Elnathan F. Duren,

Horace P. Hazeltine,  
David Knight,  
George W. Merrill,  
Nathaniel L. Perkins,

Jotham Sewell,  
George S. Silsby,  
Wm. A. Spaulding,

James M. Sullivan,  
Lemuel A. Torrens,  
Robert Williams.

BASS.

Melville H. Andrews,  
Benjamin F. Bradbury,  
George S. Brown,  
Jason A. Crowell,

Abner W. Doane,  
Jacob Eastman,  
Frank W. Hardy,

Abdon W. Keen,  
Samuel Nash,  
Webster K. Pierce,

Josiah S. Ricker,  
Lincoln J. Wheelden,  
Harris A. Wheeler.

100. WALLINGFORD MUSICAL ASSOCIATION,  
WALLINGFORD, CONN.

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Mrs. E. R. Gilbert,  
" J. Mix,

Mrs. S. T. Perkins,

Miss E. M. Bartholomew.

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" S. B. Barnes,

Mrs. W. Y. Beach,  
" J. C. Mansfield,

Miss Sarah P. Hall,  
" Julia A. Hullenbeck,

Miss E. E. Saxton,  
" Hattie E. Wallace.

TENOR.

E. C. Adams,  
S. B. Barnes,  
W. G. Beach,

Wm. Gaylord,  
E. D. Goddard,  
J. M. Harrison,

Franklin Hill,  
R. Talbot,  
J. S. Tibbals,

Edw. Valentine,  
H. L. Wallace,  
W. J. Wallace.

BASS.

Andrew Andrews,  
Horace Austin,  
W. P. Austin,  
W. C. Avery,

W. A. Hall,  
Geo. Hull,  
D. W. Hullenbeck,  
G. M. Hullenbeck,

W. J. Leavenworth,  
J. Mix,  
H. C. Munson,

W. H. Munson,  
Chas. F. Wallace,  
E. B. Wallace.

101. WESTFIELD MUSICAL ASSOCIATION,  
WESTFIELD, MASS.

J. R. GLADWIN, *President*; H. B. STEVENS, *Vice-President*; J. G. SCOTT, *Secretary*; E. B. SMITH, *Treasurer*; H. M. MILLER, *Musical Director*; MISS H. LOOMIS, *Pianist*.

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" J. S. Francis,  
" E. B. Gillett,

Mrs. S. C. Greenough,  
Miss S. Fairchild,  
" M. A. Glendon,

Miss F. C. Hill,  
" E. Jessup,

Miss H. Loomis,  
" M. Yeamans.

ALTO.

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" D. L. Gillett,  
" L. C. Greene,

Mrs. H. M. Miller,  
" W. H. Stearns,  
" M. E. Kingsley,

Miss Holcomb,

Miss Nellie A. Smith,  
" E. Tryon.

TENOR.

J. R. Gladwin,  
Rev. Mr. Murphy,

M. S. Roberts,  
A. F. Powers,

J. G. Scott,  
E. B. Smith,

J. S. Smith,  
H. B. Stevens,

## BASS.

|              |                 |              |               |
|--------------|-----------------|--------------|---------------|
| S. P. Burt,  | H. H. Hutchins, | E. Leonard,  | H. M. Miller, |
| F. Bush,     | M. D. Knowles,  | J. N. Lewis, | C. C. Porter. |
| Jere Horton, |                 |              |               |

## 102. ROXBURY MUSICAL ASSOCIATION,

BOSTON HIGHLANDS, MASS.

H. W. BOURN, *President*; D. T. HARADEN, *Secretary*; H. C. PRENTISS, *Treasurer*; S. F. WILLIAMS, *Musical Director*.

## SOPRANO.

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| Mrs. H. J. Burrows, | Miss Collier, | Miss H. Litchfield, | Miss Ryerson, |
| " G. Hersey,        | " Hall,       | " Robinson,         | " N. Skinner. |
| " C. Wright,        | " H. Hamnett, |                     |               |

## ALTO.

|               |                 |                  |                  |
|---------------|-----------------|------------------|------------------|
| Mrs. Dennis,  | Miss Bowen,     | Miss L. Gage,    | Miss Huntington, |
| Hanson,       | " Dennis,       | " A. W. Haraden, | " Walker.        |
| " M. Ryerson, | " M. A. Dorety, |                  |                  |

## TENOR.

|               |                |                 |                 |
|---------------|----------------|-----------------|-----------------|
| A. F. Abbott, | D. W. Good,    | J. E. Keates,   | Thos. Sweeney,  |
| H. W. Bowen,  | D. T. Haraden, | H. C. Prentiss, | S. F. Williams. |
| M. T. Doten,  |                |                 |                 |

## BASS.

|                |              |             |                  |
|----------------|--------------|-------------|------------------|
| H. T. Burrows, | John Denton, | F. Ruggles, | Chandler Wright. |
| Lewis Carey,   | John Reed,   | L. Ryerson, |                  |

## 103. CLEVELAND CHORAL SOCIETY,

CLEVELAND, OHIO.

S. A. FULLER, *President*; J. W. WALTER, *Secretary*; J. F. WHITELAW, *Treasurer*; H. A. BURROWS, *Librarian*; J. T. WAMELINK, *Musical Director*; J. LONG, *Pianist*. Twenty-eight members. No list of names received.

## ERRORS AND OMISSIONS.

As already stated, many errors in the spelling of names, and even the omission of names altogether, may possibly have occurred in the preceding lists of societies; but they now stand precisely as received from the Secretaries of the various organizations. If, however, those who notice mistakes will send them to Mr. Gilmore, a corrected list will be printed hereafter.

It may not be out of place here to record the valuable aid and service rendered by Mr. R. W. Husted, one of Mr. Tourjée's Secretaries, in the organization of the chorus, as well as of Mr. John W. Odlin, already spoken of in this volume. Mr. Husted was untiring in his devotion to the completion of the grand chorus, and, possessing every qualification necessary to harmonize the social and musical elements of the "immortal ten thousand," too much praise cannot be awarded him for the judgment displayed, and the able manner in which he seconded the efforts of the chief head of the chorus, Mr. Tourjée.

## RECAPITULATION OF CHORUS.

*Societies are numbered in the order in which they joined the Jubilee Chorus.*

|  | Soprano. | Alto. | Tenor. | Bass. |
|--|----------|-------|--------|-------|
| 1. Boston Oratorio Class, Boston, Mass. . . . .                  | 765      | 861   | 572    | 749   |
| 2. Newton Musical Association, Newton, Mass. . . . .             | 78       | 62    | 27     | 56    |
| 3. Randolph Choral Society, Randolph, Mass. . . . .              | 39       | 16    | 19     | 23    |
| 4. Chelsea Choral Society, Chelsea, Mass. . . . .                | 173      | 143   | 73     | 116   |
| 5. Mendelssohn Union, Springfield, Mass. . . . .                 | 29       | 18    | 37     | 29    |
| 6. Georgetown Musical Union, Georgetown, Mass. . . . .           | 14       | 10    | 12     | 15    |
| 7. Newburyport Chorus, Newburyport, Mass. . . . .                | 44       | 16    | 12     | 20    |
| 8. Concord Choral Society, Concord, N. H. . . . .                | 34       | 22    | 19     | 21    |
| 9. Haverhill Musical Union, Haverhill, Mass. . . . .             | 43       | 33    | 25     | 31    |
| 10. Fall River Choral Union, Fall River, Mass. . . . .           | 22       | 16    | 17     | 20    |
| 11. Medford Choral Society, Medford, Mass. . . . .               | 23       | 24    | 18     | 13    |
| 12. Weymouth Choral Society, Weymouth, Mass. . . . .             | 63       | 38    | 45     | 36    |
| 13. Farmington Choral Society, Farmington, N. H. . . . .         | 5        | 4     | 4      | 7     |
| 14. Glee and Chorus Society, Lebanon, N. H. . . . .              | 9        | 8     | 9      | 13    |
| 15. New Hampton Choral Society, New Hampton, N. H. . . . .       | 5        | 8     | 7      | 9     |
| 16. Androscoegin Musical Society, Lewiston, Me. . . . .          | 21       | 12    | 11     | 17    |
| 17. Groton Centre Musical Association, Groton, Mass. . . . .     | 16       | 13    | 8      | 12    |
| 18. Athol Musical Association, Athol, Mass. . . . .              | 11       | 8     | 10     | 11    |
| 19. Quincy Point Choral Society, Quincy, Mass. . . . .           | 8        | 8     | 4      | 4     |
| 20. Malden Chorus Club, Malden, Mass. . . . .                    | 18       | 15    | 13     | 10    |
| 21. Plymouth Rock Choral Society, Plymouth, Mass. . . . .        | 11       | 7     | 5      | 6     |
| 22. South Abington Choral Society, South Abington, Mass. . . . . | 9        | 9     | 13     | 15    |
| 23. Waltham Choral Union, Waltham, Mass. . . . .                 | 50       | 32    | 25     | 33    |
| 24. Fitchburg Choral Society, Fitchburg, Mass. . . . .           | 21       | 15    | 16     | 20    |
| 25. Plaistow Choral Society, Plaistow, N. H. . . . .             | 7        | 7     | 4      | 5     |
| 26. East Douglas Musical Society, East Douglas, Mass. . . . .    | 9        | 4     | 5      | 7     |
| 27. Quincy Choral Society, Quincy, Mass. . . . .                 | 23       | 11    | 9      | 17    |
| 28. Lawrence Musical Association, Lawrence, Mass. . . . .        | 54       | 44    | 23     | 41    |
| 29. Abington Choral Society, Abington Centre, Mass. . . . .      | 10       | 9     | 11     | 15    |
| 30. Orange County Musical Society, Randolph, Vt. . . . .         | 3        | 5     | 5      | 5     |
| 31. Yarmouthport Chorus Club, Yarmouthport, Mass. . . . .        | 11       | 8     | 4      | 5     |
| 32. Boston Choral Union, South Boston, Mass. . . . .             | 129      | 65    | 46     | 51    |
| 33. Salem Choral Society, Salem, Mass. . . . .                   | 107      | 66    | 40     | 56    |
| 34. Sandwich Choral Society, Sandwich, Mass. . . . .             | 6        | 4     | 4      | 7     |
| 35. Hyannis Choral Society, Hyannis, Mass. . . . .               | 7        | 4     | 5      | 8     |
| 36. Mansfield Choral Union, Mansfield, Mass. . . . .             | 12       | 9     | 8      | 6     |
| 37. Holliston Choral Union, Holliston, Mass. . . . .             | 15       | 12    | 10     | 13    |
| 38. Melrose Musical Association, Melrose, Mass. . . . .          | 7        | 7     | 7      | 8     |
| 39. Northfield Musical Society, Northfield, Mass. . . . .        | 7        | 5     | 4      | 8     |
| 40. Springfield Choral Union, Springfield, Mass. . . . .         | 10       | 2     | 6      | 6     |
| 41. Manchester Chorus Class, Manchester, N. H. . . . .           | 27       | 20    | 15     | 18    |
| 42. Nashua Chorus Class, Nashua, N. H. . . . .                   | 21       | 12    | 8      | 8     |
| 43. North Abington Choral Society, North Abington, Mass. . . . . | 7        | 3     | 3      | 3     |
| 44. South Braintree Choral Society, Braintree, Mass. . . . .     | 34       | 40    | 13     | 43    |
| 45. East Somerville Choral Society, Somerville, Mass. . . . .    | 11       | 6     | 5      | 7     |
| 46. Union Chorus and Glee Club, Wolfboro', N. H. . . . .         | 9        | 6     | 6      | 10    |
| 47. Sherborn Musical Association, Sherborn, Mass. . . . .        | 6        | 6     | 4      | 6     |
| 48. Pawtucket Choral Society, Pawtucket, R. I. . . . .           | 10       | 7     | 7      | 9     |
| 49. Francetown Choral Society, Francetown, N. H. . . . .         | 9        | 7     | 7      | 8     |
| 50. Union Musical Society, North Bridgewater, Mass. . . . .      | 45       | 24    | 23     | 37    |
| 51. Reading Musical Association, Reading, Mass. . . . .          | 16       | 9     | 8      | 12    |
| 52. Laconia Musical Society, Laconia, N. H. . . . .              | 10       | 9     | 7      | 9     |
| 53. Rossini Club, Damariscotta, Me. . . . .                      | 10       | 9     | 7      | 6     |
| 54. Farmington Choral Society, Farmington, Me. . . . .           | 7        | 8     | 5      | 7     |

|   | Soprano. | Alto. | Tenor. | Bass. |
|---|----------|-------|--------|-------|
| 55. Belmont Musical Association, Belmont, Mass. . . . .             | 13       | 14    | 4      | 6     |
| 56. Acushnet Musical Association, Acushnet, Mass. . . . .           | 8        | 4     | 6      | 6     |
| 57. Leominster Musical Society, Leominster, Mass. . . . .           | 16       | 11    | 10     | 12    |
| 58. Salmon Falls Choral Society, Salmon Falls, N. H. . . . .        | 13       | 9     | 6      | 12    |
| 59. Exeter Musical Society, Exeter, N. H. . . . .                   | 17       | 12    | 8      | 15    |
| 60. Framingham Choral Club, Framingham, Mass. . . . .               | 15       | 10    | 7      | 8     |
| 61. Dover Choral Union, Dover, N. H. . . . .                        | 97       | 24    | 28     | 42    |
| 62. Oakdale Choral Society, Sterling, Mass. . . . .                 | 7        | 5     | 2      | 4     |
| 63. Rutland County Choral Society, Rutland, Vt. . . . .             | 18       | 6     | 8      | 13    |
| 64. Suncook Chorus Association, Suncook, N. H. . . . .              | 8        | 8     | 8      | 7     |
| 65. Winchester Choral Association, Winchester, Mass. . . . .        | 20       | 9     | 8      | 11    |
| 66. Whitinsville Choral Union, Whitinsville, Mass. . . . .          | 5        | 2     | 3      | 3     |
| 67. Webster Choral Society, Webster, Mass. . . . .                  | 5        | 7     | 5      | 6     |
| 68. Ashland Chorus Class, Ashland, Mass. . . . .                    | 13       | 10    | 5      | 13    |
| 69. Enfield Chorus, Thompsonville, Conn. . . . .                    | 10       | 5     | 2      | 5     |
| 70. Groveland Choral Union, Groveland, Mass. . . . .                | 5        | 7     | 6      | 7     |
| 71. Malone Musical Association, Malone, N. Y. . . . .               | 6        | 4     | 5      | 6     |
| 72. Mendelssohn Society, Chicago, Ill. . . . .                      | 26       | 18    | 25     | 26    |
| 73. Choral Union Society, Middleborough, Mass. . . . .              | 7        | 4     | 5      | 7     |
| 74. East Boston Choral Society, East Boston, Mass. . . . .          | 16       | 16    | 13     | 9     |
| 75. Hopkinton Choral Society, Hopkinton, Mass. . . . .              | 11       | 7     | 7      | 6     |
| 76. Methuen Choral Union, Methuen, Mass. . . . .                    | 8        | 7     | 7      | 8     |
| 77. Peace Festival Class, Natick, Mass. . . . .                     | 39       | 22    | 16     | 26    |
| 78. Sacred Music Association, Milford, Mass. . . . .                | 12       | 8     | 8      | 10    |
| 79. Woburn Musical Association, Woburn, Mass. . . . .               | 14       | 13    | 11     | 20    |
| 80. Jubilee Chorus Society, Lowell, Mass. . . . .                   | 56       | 28    | 27     | 36    |
| 81. Amesbury Choral Society, Amesbury and Salisbury, Mass. . . . .  | 28       | 11    | 12     | 14    |
| 82. Peace Festival Choir, Saco, Me. . . . .                         | 24       | 12    | 15     | 18    |
| 83. Andover Chorus, Andover, Mass. . . . .                          | 10       | 6     | 8      | 8     |
| 84. Festival Choir, Providence, R. I. . . . .                       | 26       | 16    | 15     | 25    |
| 85. Saratoga Musical Association, Saratoga Springs, N. Y. . . . .   | 15       | 10    | 9      | 14    |
| 86. Addison County Choral Society, Middlebury, Vt. . . . .          | 7        | 4     | 7      | 8     |
| 87. Salisbury Choral Society, Lakeville, Conn. . . . .              | 7        | 5     | 4      | 4     |
| 88. Cheshire Musical Union, Keene, N. H. . . . .                    | 8        | 11    | 7      | 7     |
| 89. Lynn Chorus Class, Lynn, Mass. . . . .                          | 49       | 25    | 28     | 31    |
| 90. Beethoven Society, Taunton, Mass. . . . .                       | 23       | 23    | 23     | 28    |
| 91. Augusta Choral Society, Augusta, Me. . . . .                    | 8        | 5     | 4      | 6     |
| 92. Granville Choral Society, Granville, N. Y. . . . .              | 8        | 7     | 6      | 7     |
| 93. Mendelssohn Society, Waterbury, Conn. . . . .                   | 8        | 9     | 9      | 13    |
| 94. Harmonic Society, New Haven, Conn. . . . .                      | 25       | 18    | 17     | 23    |
| 95. Mozart and Beethoven Choral Union, Worcester, Mass. . . . .     | 60       | 31    | 61     | 50    |
| 96. Choral Association, New Bedford, Mass. . . . .                  | 28       | 21    | 14     | 13    |
| 97. Handel and Haydn Society, Boston, Mass. . . . .                 | 193      | 146   | 107    | 135   |
| 98. Schubert Choral Union, West Acton, Mass. . . . .                | 11       | 10    | 8      | 11    |
| 99. Penobscot Musical Association, Bangor, Me. . . . .              | 18       | 12    | 14     | 13    |
| 100. Wallingford Musical Association, Wallingford, Conn. . . . .    | 6        | 8     | 12     | 14    |
| 101. Westfield Musical Association, Westfield, Mass. . . . .        | 10       | 9     | 8      | 9     |
| 102. Roxbury Musical Association, Boston Highlands, Mass. . . . .   | 10       | 10    | 9      | 7     |
| 103. Cleveland Choral Society, Cleveland, Ohio (averaged) . . . . . | 9        | 7     | 6      | 6     |

|   |        |
|---|--------|
| Number of Sopranos . . . . .              | 3,219  |
| " " Altos . . . . .                       | 2,512  |
| " " Tenors . . . . .                      | 1,968  |
| " " Basses . . . . .                      | 2,597  |
| " " Artists and leading singers . . . . . | 106    |
| Total . . . . .                           | 10,404 |

# GRAND ORCHESTRA.

OLE BULL, LEADER.

CARL ROSA, RÉPÉTITEUR.

## LIBRARIANS.

HENRY D. SIMPSON, WILLIAM C. NICHOLS, CAPT. STEPHEN I. NEWMAN,  
WILLIAM HAYDEN, HENRY N. BLAKE, WILLIAM BALDWIN.

J. THOMAS BALDWIN, SUPERINTENDENT OF ORCHESTRA.

## 1st VIOLINS.

|                 |                 |                  |                   |
|-----------------|-----------------|------------------|-------------------|
| OLE BULL,       | F. Meir,        | A. Wagner,       | Howard Glover,    |
| CARL ROSA,      | F. Loebman,     | Ferd. von Olker, | D. H. Suck,       |
| Carl Mistake,   | Theo. Christ,   | Edward Catlin,   | J. L. Esalgu,     |
| B. Listeman,    | J. Donniker,    | J. Reidl,        | John Braham,      |
| Wm. Schultze,   | S. Palm,        | M. Reidl,        | M. Fenollosa,     |
| G. F. Suck,     | J. Lerch,       | David Braham,    | E. Zeller,        |
| Carl Meisel,    | J. Reitzel,     | H. Wannemacher,  | F. Miller,        |
| Carl Eichler,   | A. Silberberg,  | Carl Henckroth,  | F. H. Torrington, |
| George Loesch,  | C. Eisner,      | N. Fehl,         | A. Lavigne,       |
| J. C. Mullaly,  | F. Schleiss,    | A. Kleist,       | Chas. Dotzler,    |
| Adolph Schmidt, | L. Moll,        | F. Pardovani,    | M. Keinz,         |
| G. J. Weins,    | A. Fenigur,     | C. Wolf,         | E. Grill,         |
| N. Lothian,     | W. Reinhart,    | W. J. Holding,   | F. Hermann,       |
| Louis Coenen,   | S. Hossfeld,    | A. Jung,         | A. Scherzer,      |
| F. Listeman,    | H. Perabeau,    | M. Schlig,       | W. Stub,          |
| Carl Gartner,   | E. Thiele,      | Geo. W. Herbert, | H. Kohn,          |
| W. Stoll,       | C. Reefe,       | W. Wagner,       | H. Hahn,          |
| J. Greim,       | B. Langlotz,    | J. Mellduff,     | H. Lauterbach,    |
| A. Beig,        | A. H. Mets,     | C. Schlamme,     | L. F. Heller,     |
| U. C. Hill,     | J. Schaefer,    | L. Underner,     | A. R. Conrad,     |
| L. Alexander,   | N. Tillman,     | R. Rebecchin,    | H. Weinhold,      |
| H. Weyrough,    | L. Rosenberger, | W. L. Bowron,    | L. Kester,        |
| M. Esambeau,    | A. Relf,        | F. Kulling,      | O. H. Holcomb,    |
| L. Farber,      | F. Younker,     | I. Brittner,     | J. Mallach,       |
| H. Bader,       | A. Tyte,        | T. Boettzer,     | W. Gilles,        |
| B. Mollenhaner, | P. J. Oehl,     | W. Brueckner,    | W. Kollmer,       |
| B. Arnold,      | Fred. Müller,   | C. Sents,        | A. Gaffre,        |
| C. C. Muller,   | F. Kramwer,     | H. Foshling,     | G. Hayner,        |
| O. Stockmer,    | C. Schmidt,     | C. Escher,       | G. Hartung,       |
| H. Neyer,       | O. Lehman,      | C. Peters,       | H. Wiessenborn.   |
| J. Buitrage,    |                 |                  |                   |

## 2d VIOLINS.

|                 |                  |                  |                  |
|-----------------|------------------|------------------|------------------|
| H. Rommel,      | G. H. Kuntzman,  | R. Elts,         | M. F. Seeborg,   |
| E. Wrench,      | N. P. Goddard,   | J. Schuls,       | W. Kelch,        |
| J. Rampone,     | Otto Newbert,    | W. C. Nichols,   | W. B. Paston,    |
| A. Newhouse,    | Julius Eichler,  | C. Jarvis,       | H. Holler,       |
| A. Meute,       | H. Walter,       | E. Koch,         | H. Bailer,       |
| W. Hinds,       | H. Godfred,      | C. Schubert,     | M. Blumberg,     |
| E. Grosse,      | B. E. Tower,     | M. Papst,        | W. E. Tompkins,  |
| A. Jacobs,      | P. H. E. Vernon, | B. P. Malatratt, | J. H. Grosche,   |
| M. Cohn,        | N. W. Torrey,    | H. Von Elsner,   | J. Helfenritter, |
| Chas. Stelbler, | J. Petersle,     | A. Hagne,        | P. Krackeur,     |
| Geo. Gaul,      | A. Endres,       | C. Kaefser,      | L. Krackeur,     |

A. K. Reif,  
L. Aepfaine,  
J. L. Biadgett,  
J. P. Kennedy,  
Frank Leibach,  
J. H. White,  
F. F. Sawin,  
W. H. Frissell,  
R. Escott,  
G. Groeger,  
C. Rimbach,  
John H. Hill,  
G. P. Roberts,  
J. C. Gates,  
Alden Bass,

G. Bastert,  
W. Wolfseidter,  
I. Holden,  
B. Hamberger,  
G. Schneider,  
T. Russell,  
Geo. De Luce,  
H. Koehler,  
F. Brandies,  
R. Loechler,  
A. Tatsel,  
Jos. Weinlich,  
Chas. Cruz,  
F. Fuhr,

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Jullus Peters,  
F. J. Gardner,  
A. Keilblock,  
A. P. Holden,  
E. D. Ingraham,  
J. Thomas Baldwin,  
P. von Olker,  
G. Paladini,  
A. H. Brown,  
C. E. Keith,  
J. O. Yatman,  
J. Viles,  
W. Dorn,

Frank Hill,  
Stephen K. Conant,  
G. L. Cushing,  
L. W. Ballard,  
L. P. Whitney,  
G. Kappes,  
C. Reinhart, Jr.,  
L. Scherer,  
A. Keiner,  
J. Frick,  
J. Hiebschiff,  
Geo. Glasser,  
C. Pruener,  
P. Molnais.

## VIOLAS.

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P. Bretternitz,  
W. F. Thiede,  
M. Keller,  
F. L. Daggett,  
H. Heindl,  
Theo. Rosenstein,  
C. Tischner,  
Carl Herbert,  
H. BIRTH,  
A. Bayer,  
N. Oehl,  
A. Weber,  
T. Mullins,  
A. Nickling,  
G. Bahl,  
J. Lacroix,  
J. L. Gray,

T. Weber,  
J. B. Holding,  
E. Ringk,  
L. Goering,  
L. Patte,  
G. Baethge,  
C. Kreins,  
J. H. Wadsworth,  
Wm. Gooch,  
G. A. Pals,  
G. Krebs,  
F. W. Schlimper,  
H. Baethge,  
W. L. Groeger,  
C. F. Bauer,  
E. A. White,  
E. Stigler,  
G. Wagner,  
G. Hosfield,  
K. Zimmerman,

Adolph Schneitz,  
C. Plageman,  
H. Haesel,  
H. Albrecht,  
C. Boettgen,  
W. Ringk,  
O. Weyrough,  
L. Appel,  
C. Keins,  
A. Schneider,  
T. Verron,  
John Pinter,  
J. Wedemeyer,  
C. A. Lauterbach,  
E. Beyer,  
J. O. Freeman,  
M. Carl,  
G. Vier,  
C. Bretternitz,  
M. Metzdorf,

A. Schaus,  
M. Cross,  
J. Linhard,  
Theo. Bornschein,  
Rudolph Green,  
C. Hilbrecht,  
E. Ringk,  
C. F. Heller,  
E. Paull,  
A. Aschle,  
L. Cordes,  
E. Straube,  
J. J. Schlig,  
Thos. Farrell,  
H. Lautenschlager,  
A. Gumprecht,  
J. U. Ledig,  
P. E. Mallatrat,  
J. Muller,  
J. P. Rudolph.

## VIOLONCELLOS.

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James Baxter,  
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Wm. Reitzel,  
Alex. Heindl,  
A. Jungnickel,  
A. Lidhard,  
L. Engleke,  
Chas. Schmits,  
F. Stolte,  
C. Reinhart,  
A. Breitkoff,  
F. Zenker,  
C. Mistka,

L. Rocco,  
E. Regestein,  
C. Lacroix,  
P. A. Stigler,  
L. E. Ringk,  
C. P. Windt,  
J. Seeberg,  
C. Verron,  
H. W. Walsh,  
E. F. Bleck,  
August Suck,  
K. Krechpole,  
C. Frehde,  
J. Schmitt,  
J. Jenkinson,

Wm. Strehland,  
F. Wedemeyer,  
M. Filomeno,  
Max Grobel,  
F. Kremmer,  
A. Haridegan,  
H. Fachs,  
W. Greene,  
H. W. Knothe,  
J. Muller,  
J. Groeger,  
L. A. Oehl,  
N. Beyer,  
H. Steibler,  
L. Hartnett,

E. J. McDonald,  
I. Moorehouse,  
G. Leclere,  
G. D. Russell,  
J. Hoffman,  
A. Peters,  
J. Tytus,  
A. Blacccianti,  
C. Allard,  
F. Kuntzler,  
P. Bohl,  
C. Brannes,  
M. Brand,  
E. Ledig,  
A. Wendell.

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Wm. Zohler,

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P. Bapp,  
A. Meirsch,  
H. Koerber,  
A. Very,  
L. Tschirner,

C. Braun,  
A. Albrecht,  
A. Linhard,  
D. L. Downing,  
F. Rehder,  
C. Jacoby,

C. Rudolph,  
S. Windt,  
August Regestein,  
Henry Fries,  
J. H. Seipp,  
F. Doring,

Chas. Schnelder,  
F. W. Mills,  
C. Warnecke,  
Chris. Leutbecher  
L. Brandt,  
W. Brand,  
G. Umbao,  
Fritz Falkenstein,  
C. W. Schawb,  
A. Kenyon,

A. Gemunder,  
C. Nagler,  
L. Walther,  
C. Heidelberg,  
C. Pruesser,  
C. Blass,  
C. Billhardt,  
U. Heindl,  
F. Pfiffercon,

L. Curtis,  
R. Arnold, Jr.,  
A. Jarrekl,  
C. Bayer,  
C. Nickel,  
N. Lo Bianco,  
H. Straubel,  
A. Leideibach,  
J. Leis,

J. H. B. Sullivan,  
C. Dollinger,  
J. Denny,  
Ed. Uhlig,  
C. E. Breitkoff,  
C. P. Reif,  
J. A. Loebman,  
A. P. Lehman,  
J. H. Helfenritter.

PICCOLOS AND FLUTES.

Ferd. Zohler,  
E. M. Heindl,  
E. W. Foster,  
J. F. C. Reitsal,

J. P. Endres,  
S. De Carlo,  
E. Weiner,  
J. O. Ball,

J. Euler,  
G. Lobeck,  
G. Buchner,  
G. Goelkell,

A. Latham,  
H. G. Wyscham,  
T. Wicks,  
C. Vandemguilt.

OBOES.

A. L. De Ribas,  
Carl Faulwasser,  
M. Ross,

C. Bertram,  
R. Feuchtenbeiner,  
K. Schuster,

C. Mente,  
H. Dothe,  
C. Sander,

D. Shuster,  
W. Weller,  
P. Grare.

CLARIONETS.

E. Weber,  
Edward Boehm,  
Peter Kalkman,

C. Higgins,  
W. H. Ryan,  
Wm. H. Cundy,

Wm. Stoehr,  
L. White,  
F. Ostmeir,

Albert Holland,  
A. Norling,  
L. Baer.

FAGOTTOS.

Paul Eitz,  
T. Becher,

A. Sohst,  
R. Krause,

R. Kummer,  
N. D. Randall,

C. Schultz,  
Charles Maas.

TRUMPETS.

M. Arbuckle,  
L. Heinicke,  
A. Heinicke,

H. C. Brown,  
C. W. Thompson,  
C. Mens,

A. McKeny,  
D. W. Reeves,  
T. J. Dodworth,

Juan Salcedo,  
H. Prince,  
A. Lamotte.

FRENCH HORNS.

Luke Murphy,  
E. Schorman,  
F. Gewalt,  
P. Wagner,

H. Hoffman,  
E. Kluge,  
W. Begestein,  
C. Mahler,

Fritz Zohler,  
H. Kustenmacher,  
M. Trojci,  
G. Droshin,

George Endres,  
C. Eckert,  
F. Moelslein,  
C. Lowe.

TROMBONES.

W. Saul,  
John Harvey,  
G. Daga,

Louis Fredericks,  
J. W. Odlin,  
H. A. Stoehr,

W. Howard,  
L. A. M. B. Massera,  
M. K. Botsford,

J. White,  
L. A. Blanchard,  
F. Grobler.

TUBAS.

B. M. Wedger,

J. Pfiffercon,

W. Hayden,

C. Karschich.

TYMPANIS.

H. D. Simpson,

J. Senia,

F. Schulse,

W. A. Field.

SMALL DRUMS.

S. I. Newman,

H. A. Greene,

A. Cassidy,

F. C. Field.

BASS DRUMS.

N. J. Baldwin,

J. Treat.

# MILITARY BAND.

## PICCOLOS AND FLUTES.

E. Costello,  
P. J. Boris,  
G. W. Bemis,  
Carl Hertkorn,  
Carl Schoenhoff,  
G. G. Baker,

J. H. Odell,  
Edward Butler,  
Wm. Keating,  
P. Pfeiffer,  
C. Tyte,

E. Bemer,  
A. H. Devos,  
John Celona,  
John Murdoch,  
C. L. Rimbach,

G. Freemantle,  
L. B. Howard,  
J. Q. Torrey,  
C. Fearing,  
P. E. Deane.

## F<sup>b</sup> CLARIONETS.

A. M. Pond,  
Alonso Bond,  
F. Kaula,

A. Schubert,  
J. Main,  
O. A. Whitmore,

J. Balch,  
C. Sutherland,  
G. H. Kingman,

J. Reidl,  
B. Mende.

## B<sup>b</sup> CLARIONETS.

Aug. Heise,  
Chas. Stuckert,  
W. L. Reynolds,  
G. W. Hunt,  
John Calnum,  
Chas. Behr,  
A. Bronson,  
C. C. Houghton,  
H. C. Freeman,  
Saml. Holden,  
Geo. P. Tyler,

H. Raynor,  
Jas. Richardson,  
John O'Connor,  
T. F. Goodwin,  
Fred Crane,  
E. Haseltine,  
S. Holden,  
J. W. Gardner,  
Carl Krebs,  
E. Strasser,  
G. Trunketti,

F. Goetz,  
C. Rando,  
T. J. Mitchels,  
C. Fritrick,  
Y. Hackert,  
J. Lapini,  
M. Mierschein,  
F. Schmehl,  
W. Howard,  
Charles Lumjack,  
B. Spidick,

C. Truster,  
Robert Auld,  
F. Bachman,  
A. Eller,  
C. Freudemold,  
L. Faigani,  
F. Hendrickson,  
Theodore McInnis,  
Henry N. Blake,  
Fred. Ruckart.

## OBOES AND FAGOTTOS.

Wm. Heard,  
S. B. Pearce,  
L. Frederick,

W. F. Theide,  
G. Muller,  
J. Bunkhard,

Jacob Rupp,  
A. Reif, Sr.,  
C. Vansandt.

C. Engleman,  
C. Schwab.

## F<sup>b</sup> CORNETS.

D. C. Hall,  
H. Dana,  
G. B. Dana,  
J. H. Richardson,  
E. S. Clapp,  
H. Allen,  
E. F. Farwell,  
Geo. Rimbach,  
J. Smith,  
N. M. Peckham,  
E. H. Weston,

F. P. Loud,  
N. York,  
F. L. Millet,  
F. Hodgkins,  
T. M. Carter,  
J. D. Holden,  
R. Williams,  
G. P. Parker,  
H. Johnston,  
W. F. Freeman,  
G. W. Blood,

W. Dignam,  
W. Dignam, Jr.,  
E. T. Baldwin,  
Wm. Spary,  
A. Nichols,  
M. O'Connor,  
Chas. Proctor,  
W. J. Martland,  
S. C. Perkins,  
C. H. Thompson,  
N. Whally,

D. O. Brien,  
Wm. Hinds,  
G. Fields,  
C. L. Stetson,  
E. B. Raymond,  
T. C. Richardson,  
Wm. Gates,  
Chas. Doring,  
E. Toobey,  
Wm. H. Ryan,  
Geo. E. Burbank.

## B<sup>b</sup> CORNETS.

J. P. Weston,  
C. Colburn,  
T. F. Blitz,  
H. L. Harlow,  
E. D. Blanchard,  
B. F. Richardson,  
G. McDonald,  
R. Heap,  
H. Kamerling,  
Charles Metzger,

Joseph Ebert,  
W. Boleschka,  
J. H. Peterman,  
J. Johnson,  
F. Hees,  
R. Ward,  
V. Schmidt,  
C. Ebbe,  
T. Weller,  
A. K. Patten,

G. A. Conner,  
A. Davis,  
J. Chase,  
F. W. Knapp,  
J. Q. Chase,  
Arthur Hall,  
T. O. Edmonds,  
J. Silloway,  
B. Hall,  
M. Williams,

C. Peires,  
Alfred Arther,  
G. D. Woodill,  
W. Lovejoy,  
W. Dignam,  
T. P. Giffin,  
N. W. Marshall,  
G. H. Lovejoy,  
Wm. Warner,  
P. Kearney,



Wm. Briggs,  
W. S. Gurney,  
T. Leonard,  
W. Critchley, Jr.,  
P. Mishna,  
B. Pery,  
A. Haskell,  
G. Lane,  
J. Golden,  
E. W. Turner,  
W. S. Orcutt,

T. J. Evans,  
S. A. Gustin,  
Geo. Smith,  
A. D. Baker,  
H. W. Bacheller,  
F. Austin,  
A. Weldemayer,  
E. Zeller,  
W. H. Jackson,  
O. E. Richmond,

W. Haskell,  
H. Murphy,  
D. W. Boardman,  
L. Putnam,  
James Hand,  
J. G. Pfeiffer,  
H. H. Bilach,  
T. Kingaland,  
W. W. Hull,  
B. W. Bronte,

E. Dickinson,  
Walter Frost,  
Fred Brooks,  
Jesse Upham,  
Joseph Bates,  
Henry Barnard,  
E. Horton,  
Chas. Danforth,  
John Byerson,  
M. L. Ripley.

**E<sup>b</sup> ALTO HORNS.**

W. E. Whiting,  
B. G. Reynolds,  
D. Phillips,  
Wm. E. Graves,  
J. C. Gates,  
W. J. Clark,  
A. L. Conant,  
O. O. Brown,  
Geo. Reed,  
J. K. Blake,  
Geo. Smith,  
P. Carpenter,  
Wm. B. Ryan,  
G. H. Rowell,

John Stymeson,  
John Clark,  
W. A. Owens,  
G. W. Humphrey,  
H. A. Christie,  
C. E. Tyler,  
Geo. Chase,  
O. Brown,  
G. W. Adams,  
E. E. Kelsey,  
J. N. Spring,  
C. Balch,  
H. Gregor,  
J. E. Stearns,

J. Harrington,  
F. Harris,  
E. Jones,  
Samuel Coats,  
Fred Prichard,  
P. McKenna,  
Martin Mack,  
Minot Thayer,  
John Kinsley,  
James Farrell,  
J. Rothwell,  
S. Ham,  
J. Curanast,

P. Mehehn,  
B. Lynch,  
Z. M. Allen,  
J. Gardner,  
J. H. Lincoln,  
W. M. Heyward,  
E. Daniels,  
M. Fish,  
G. O. Sullivan,  
J. Bamford,  
W. H. Bickford,  
W. S. Sprague,  
H. Carl.

**ALTO AND FRENCH HORNS.**

C. A. Pritchard,  
W. E. Tyler,  
L. P. Gendar,  
J. Barber,

Chas. Barnes,  
M. E. Spofford,  
Henry Towne,  
Stephen Foster,

B. E. Duryea,  
Z. Parkerson,  
L. O. Healy,  
Geo. Kimball,

F. Nickel,  
J. Ballerio,  
W. Connor,  
W. F. Greene,

**B<sup>b</sup> TENORS.**

Thomas Fenner,  
E. J. Pullen,  
J. White,  
J. O. Freeman,  
J. D. Dunbar,  
J. H. Woods,  
W. T. Andrews,  
L. M. Garfield,  
J. Kaula,  
S. H. O. Hadley,

Geo. Elwell, Jr.,  
W. Marston,  
G. Brown,  
G. W. Metcalf,  
F. C. Stevens,  
W. S. Williams,  
S. Woods,  
H. Allendorf,  
A. Bunton,  
B. Forsalith,

David Moor,  
P. C. Hutchins,  
Maurice Zinoti,  
S. Conant,  
F. A. Dunham,  
T. A. Dunham,  
B. Gilpatrick,  
J. Critchley,  
J. Maguire,  
T. Crowley,

S. Cain,  
Wm. W. Raymond,  
B. Hill,  
C. Parker,  
W. Wilcox,  
A. Martin,  
C. O. Bosworth,  
Orin Bacon,  
J. Lucia.

**TROMBONES.**

L. Ledermann,  
J. All,  
A. Rumpier,  
J. Origlio,  
W. Howard,

S. F. Merrill,  
E. Coffin,  
V. Rogassi,  
C. Harris,  
J. B. Stead,

Samuel Stedman,  
A. P. Thompson,  
H. E. Meserve,  
Oscar Gomm,

C. A. Holden,  
John Parkhurst,  
P. Brennan,  
William Dunn.

**BASS TROMBONES.**

A. C. White,  
J. Burdakin,  
W. Laws,

W. Lydston,  
J. E. Hobeon,  
B. Battles,

S. C. Denton,  
Samuel Whiteley,

E. Briggs,  
R. O. Wemell.

**BARITONES.**

S. R. Sweet,  
L. White,  
B. Waterhouse,  
Geo. L. Phillips,  
Ernest Muller,  
D. S. Watson,

C. Kramer,  
Geo. H. Brown,  
E. Humphries,  
O. Graff,  
H. Duchworth,

Walter Burnett,  
J. Norton,  
W. H. Faxon,  
A. Parsons,  
E. Hederson,

A. Burrell,  
J. Woodhead,  
W. T. Cary,  
A. Buchanner,  
L. Soule.

## BASS TUBAS.

|                  |                   |                |                  |
|------------------|-------------------|----------------|------------------|
| P. W. Rounds,    | J. S. Loud,       | M. Holmes,     | H. E. Hartwell,  |
| W. Campbell,     | J. M. Bullard,    | G. E. Sturt,   | W. Keyes,        |
| A. Very,         | B. Greene,        | A. S. Glover,  | F. Doring,       |
| John Dunbar,     | G. L. Woodman,    | John Porter,   | H. Voigt,        |
| Thos. Princhard, | J. Calderwood,    | C. Profin,     | Fred. Wolf.      |
| A. P. Boyce,     | Geo. W. Merrill,  | J. Huntress,   | A. J. Lawrence,  |
| Thos. Davis,     | J. Plummer,       | G. Herbert,    | J. H. Nicholson, |
| N. G. Burleigh,  | — Karl,           | P. H. Fall,    | E. B. Sprague,   |
| A. Bruno,        | P. Backer,        | C. Mamert,     | C. Weber,        |
| Ed. Boden,       | H. A. Follansbee, | N. Nichols,    | F. B. Fuller,    |
| Fred. Bryden,    | J. Davis,         | P. Cunningham, | C. B. Williams,  |
| Ed. Muller,      | G. Chase,         | J. Dwire,      | A. Hoffman,      |
| J. H. Kingman,   | H. Priest,        | C. Bassett,    | M. Setra,        |
| J. G. Locke,     | H. Mills,         | W. H. Stetson, | H. Weston,       |
| E. B. Center,    | Jas. Small,       | A. Burrell,    | F. Adams.        |
| F. Hoyt,         | J. Davenport,     | F. L. Barnard, |                  |

## SNARE DRUMS.

|                   |               |                  |               |
|-------------------|---------------|------------------|---------------|
| J. C. Harrington, | Albert Adams, | S. E. Perkins,   | W. Libby,     |
| A. L. Dickerson,  | J. T. Morse,  | E. R. Wade,      | M. Dudon,     |
| F. M. Kelly,      | W. Barker,    | F. Hearman,      | G. Baker,     |
| James Green,      | W. Demorey,   | T. M. Barrows,   | J. A. Neal,   |
| Geo. Laws,        | J. H. Moor,   | Wm. W. Penniman, | G. W. Quinby. |
| H. Johnston,      | W. H. Hall,   |                  |               |

## BASS DRUMS.

|                |                 |               |                |
|----------------|-----------------|---------------|----------------|
| James Kimball, | Jonas Peirce,   | Fred. Graff,  | J. Blanchard,  |
| Chas. Foster,  | G. H. Kimball,  | J. B. Emms,   | C. H. Brigham, |
| E. F. Gerald,  | W. H. Davis,    | G. Kingsbury, | J. Kane,       |
| E. French,     | M. Gerry,       | T. Deering,   | L. E. Leonard. |
| J. Mees,       | F. P. Marshall, |               |                |

## CYMBALS AND TRIANGLES.

|                |                |               |                |
|----------------|----------------|---------------|----------------|
| E. C. Spink,   | Richard Daly,  | W. O. Connor, | N. F. Hunt,    |
| Am. Tyler,     | B. F. Quinby,  | H. Porter,    | W. Batcheller, |
| J. C. Sheafe,  | G. Wilbur,     | A. Dame,      | R. Hitchcock,  |
| T. W. Wayland, | F. Batchelder, | J. Guald,     | G. F. Soule.   |
| H. Foster,     | Frank Kellog,  |               |                |

## RECAPITULATION OF ORCHESTRA AND MILITARY BAND.

| ORCHESTRA.                    |     | MILITARY BAND.                      |    |
|-------------------------------|-----|-------------------------------------|----|
| 1st Violins . . . . .         | 121 | Piccolos and Flutes . . . . .       | 21 |
| 2d Violins . . . . .          | 101 | F <sup>b</sup> Clarionets . . . . . | 11 |
| Violas . . . . .              | 80  | E <sup>b</sup> Clarionets . . . . . | 48 |
| Violoncellos . . . . .        | 60  | Oboes and Fagottos . . . . .        | 11 |
| Contra Basses . . . . .       | 61  | E <sup>b</sup> Cornets . . . . .    | 44 |
| Piccolos and Flutes . . . . . | 16  | E <sup>b</sup> Cornets . . . . .    | 81 |
| Oboes . . . . .               | 12  | E <sup>b</sup> Alto Horns . . . . . | 64 |
| Clarionets . . . . .          | 12  | Alto and French Horns . . . . .     | 12 |
| Fagottos . . . . .            | 8   | E <sup>b</sup> Tenors . . . . .     | 39 |
| Trumpets . . . . .            | 12  | Trombones . . . . .                 | 18 |
| French Horns . . . . .        | 16  | Bass Trombones . . . . .            | 10 |
| Trombones . . . . .           | 12  | Baritones . . . . .                 | 21 |
| Tubas . . . . .               | 4   | Bass Tubas . . . . .                | 63 |
| Tympanis . . . . .            | 4   | Snare Drums . . . . .               | 22 |
| Small Drums . . . . .         | 4   | Bass Drums . . . . .                | 18 |
| Bass Drums . . . . .          | 2   | Cymbals and Triangles . . . . .     | 18 |

526

Total number of instruments and performers . . . . . 1,011

496

BOSTON, April 4, 1870.

P. S. GILMORE, Esq.

DEAR SIR, — In compliance with your request I herewith furnish you with the names of the officers\* of the Battery of Artillery employed by you in a portion of the Jubilee music. I have taken the liberty of prefacing the same with a few facts connected with this part of the working force, which may be of some use or interest to you.

It was during the month of March, 1869, that you first communicated to me your desire that I should furnish and command what I will designate as the 'Artillery Chorus,' which was to consist of at least twelve pieces, to be discharged by electricity from the conductor's stand.

My own battery was composed of six rifled 10-pounder Parrott guns. To make up the required number I called upon Captain Edward E. Currier, commanding the 4th Battery of Light Artillery, M. V. M., located in Malden, whose company was armed with four guns of the same calibre, to co-operate with me. The force was completed by a loan of two pieces from the Massachusetts Arsenal at Cambridge, through the courtesy of Adjutant-General James A. Cunningham. The two latter were to be officered and manned by details from my company.

The preparation and management of the electrical machinery were, at the same time, intrusted by you to Mr. H. Julius Smith, of this city, a gentleman of extensive experience in such matters. After one or two trials, he devised an application of wires to the common cannon-primer, by which it could be connected with the wires leading to the electric battery, and, as was proved, exploded with a certainty and rapidity which left nothing to be desired.

From the first you expressed the desire that every arrangement connected with the artillery should be made with all possible care, and the effect expected from its use was only attainable by the skilful preparation and management of the apparatus used in discharging the guns. I take much pleasure, therefore, in saying, that from the time that I first communicated with Mr. Smith until the firing of the last gun on the 17th of June, that gentleman manifested the heartiest interest in everything pertaining to this portion of the programme, and omitted nothing which his ingenuity could suggest or his skill accomplish. With his assistants, he was on duty every day while the guns were in use.

The ground selected for the battery was on the west side of the Coliseum, nearly opposite the centre of the same and on the same level. It was arranged in an elliptical form, presenting a front of about seventy-five feet, and distant from the building about one hundred feet. The time occupied by the report in reaching the centre of the building was less than half a second.

The guns were first placed in position on Tuesday, June 15th, at two o'clock, P. M., and, as your contract with me required, were to be loaded as soon as fired, no matter when that might be.

Although this manner of discharging the guns was, to all concerned, a novel one, and called for the exercise of great coolness on the part of the cannoneers, I am happy to say that to none of them happened an accident during the performance of the duty.

As to the effect of the artillery I can only say that, after a few trials by the person presiding at the key-board of the electric battery, the accuracy of the

\* Mr. Gilmore also applied for the names of the non-commissioned officers and privates, but could not obtain them.

notes could not, in my opinion, have been surpassed, and of the hundreds of primers used, not more than five failed to explode at the proper time.

The charge of powder used was  $1\frac{1}{4}$  lbs.

I leave to you the enumeration of the pieces participated in by the guns, and the consideration of the strictly musical effects produced by them, only adding, that every officer and man of the entire command will always remember with much pleasure the part he sustained in the Jubilee.

The names of the officers are as follows :—

*Commander.*

Capt. CHARLES W. BAXTER, 2d Light Battery, M. V. M.

*Adjutant.*

1st Lieut. and Adjt. N. T. APOLLONIO, 2d Light Battery, M. V. M.

*2d Light Battery, M. V. M., 8 guns.*

Commanded by 1st Lieut. CHARLES W. BEAL.

|                                     |                       |
|-------------------------------------|-----------------------|
| 1st Lieut. H. J. HOOTON, . . . .    | } Chiefs of sections. |
| 2d Lieut. T. J. TUTE, . . . .       |                       |
| 2d Lieut. B. F. TREADWELL, . . . .  |                       |
| A non-commissioned officer, . . . . |                       |

*4th Light Battery, M. V. M., 4 guns.*

Commanded by Capt. EDWARD E. CURRIER.

|                                    |                       |
|------------------------------------|-----------------------|
| 1st Lieut. WM. H. HOWE, . . . .    | } Chiefs of sections. |
| 2d Lieut. CHARLES O. BOYD, . . . . |                       |

Adjutant E. A. YALE of the 4th Battery was in charge of the line of limbers containing the ammunition.

The gun detachments were composed of a sergeant and seven men, making a total of over one hundred officers and men on duty, June 15th, 16th, and 17th.

I am, Sir, your obedient servant,

CHARLES W. BAXTER,

*Captain commanding 2d Light Battery, M. V. M.*

CANNON SHOULD RARELY BE INTRODUCED IN MUSICAL FESTIVALS. — There is no denying the fact that the boom of the cannon added immensely to the effect of the national airs and popular pieces in which the guns were introduced during the Jubilee; at the same time Mr. Gilmore would enter a strong protest against using such "instruments" in musical festivals except upon *very rare occasions*. The principal objection is, the danger attending gun-firing. Powder and electricity combined are very fickle agents to deal with, and there is no knowing what accidents might occur through carelessness in their use. Stand clear from the muzzle the moment the electric fuze is placed in the vent, and permit no person under any circumstances to pass in front until the gun is discharged or the connection broken.

Cannon were first fired by electricity, as an accompaniment to music, at a grand national concert given by Mr. Gilmore in New Orleans on the 22d of February, 1864.

# GREAT MUSICAL FESTIVAL.

757

Boston, May 23, 1870.

P. S. GILMORE, Esq.

DEAR SIR,—The following are the names of the one hundred firemen who "played" upon the anvils in the "Anvil Chorus" at the Peace Jubilee.

Respectfully yours,

THOMAS P. BAGLEY,

*Foreman Engine No. 4.*

|                 |                 |                  |                   |
|-----------------|-----------------|------------------|-------------------|
| D. H. Jones,    | L. B. Webber,   | C. O. Cooper,    | D. Cowen,         |
| H. Gill,        | J. Watkins,     | G. W. Brown,     | W. H. Godfrey,    |
| A. G. Turner,   | J. R. Yendall,  | A. C. Keene,     | R. H. Gould,      |
| J. Fenno,       | B. H. Stinson,  | B. L. Randall,   | T. Gowen,         |
| E. Fish,        | J. Shannon,     | R. J. Hinckley,  | W. Norris,        |
| G. Crafts,      | B. P. Stowell,  | G. W. Frost,     | N. C. Cogley,     |
| C. Blake,       | A. H. Peters,   | J. H. Randall,   | C. Jones,         |
| T. Goulding,    | C. H. Baldwin,  | J. Schmidens,    | T. C. Soesman,    |
| C. Smith,       | H. Merritt,     | F. A. Upton,     | L. L. Caswell,    |
| O. Dunton,      | L. Briggs,      | G. Fogg,         | J. Brown,         |
| J. H. Clark,    | T. P. Bagley,   | E. Whitney,      | M. A. Jones,      |
| J. H. Colley,   | C. E. Wadleigh, | A. Cross,        | T. Doyle,         |
| J. Chabot,      | J. S. King,     | F. L. Coates,    | J. Weston,        |
| E. Shapleigh,   | E. Whitehead,   | H. Daniels,      | A. Pratt,         |
| W. Childs,      | J. Davis,       | L. G. Newman,    | H. L. Bartlett,   |
| T. J. Munroe,   | D. S. Knights,  | A. H. Perry,     | G. W. Gerriah,    |
| E. Snow,        | G. L. Pike,     | W. E. Hamlet,    | S. S. Gowen,      |
| C. L. Rosemore, | M. H. Hathaway, | H. S. Kendall,   | H. F. Young,      |
| G. E. Onck,     | J. Brophield,   | G. W. Hood,      | C. E. Classen,    |
| B. Burgess,     | T. Merritt, 2d, | J. Boes,         | W. E. Richardson, |
| I. W. Hall,     | J. H. Weston,   | T. A. Scott,     | R. G. Phillips,   |
| F. C. Pratt,    | C. E. Pearson,  | S. B. Hartshorn, | H. Bowers,        |
| A. Atwood,      | J. M. Colby,    | G. A. Tucker,    | G. R. Williams,   |
| G. Warren,      | E. A. Misner,   | A. J. Smith,     | E. Witherell,     |
| J. Stimpson,    | J. W. Campbell, | J. G. Phillips,  | J. H. Baxter.     |

## DOORKEEPERS

AT THE COLISEUM DURING THE JUBILEE, UNDER THE SUPERVISION OF COLONEL J. H. FARWELL.

|                   |                   |                    |                  |
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| G. A. Morse,      | John A. Pingree,  | T. M. Moriarty,    | Thomas Shaw,     |
| Warren Norton,    | Geo. L. Bean,     | Geo. I. Paul,      | J. W. Gleason,   |
| D. F. French,     | Danl. W. Andrews, | W. E. Easterbrook, | John H. Roberts, |
| T. A. Bowden,     | B. A. Waltt,      | Fred. P. Ingalls,  | O. O. Chase,     |
| F. C. Hills,      | Leonard Wesson,   | E. Oliver,         | Chas. W. Clapp.  |

## USHERS

AT THE COLISEUM DURING THE JUBILEE, UNDER THE SUPERVISION OF HOWARD L. HAYFORD.

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|-------------------|--------------------|----------------------|------------------|
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| C. R. Tuck,       | G. Pierce,         | F. A. Marden,        | F. Ellis,        |
| N. C. Buswell,    | O. T. Lincoln,     | G. G. Spear,         | J. M. Carter,    |
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| W. W. Mason,      | L. P. Rowland,     | W. L. Bonney,        | W. P. Tilden,    |
| T. Woodman,       | G. W. Brooks,      | C. F. King,          | C. H. Upham,     |
| B. F. Barnes,     | D. Kwinkelenberg,  | K. Smith,            | J. T. Rea,       |
| W. R. Howe,       | H. J. Burton,      | E. C. Haraden,       | W. Matthews,     |
| G. E. Litchfield, | J. M. Weld,        | G. H. Hartshorn,     | J. J. Munroe,    |
| N. H. Chadwick,   | C. E. Bruce,       | H. J. Vinal,         | W. B. Clark,     |
| W. L. Burt,       | H. Mercer,         | W. C. Eustis,        | G. Hutchins,     |
| G. H. Poole,      | F. H. Butterworth, | J. G. Trask,         | J. E. Goodwin.   |
| E. B. Putnam,     | E. A. Savage,      |                      |                  |

## GOD SAVE OUR UNION!

BY P. S. GILMORE.

1.

God save our Union !  
God save our land !  
From all disunion  
Keep heart and hand :  
True to our nation,  
True unto Thee,  
Lord of Creation,  
Teach us to be.

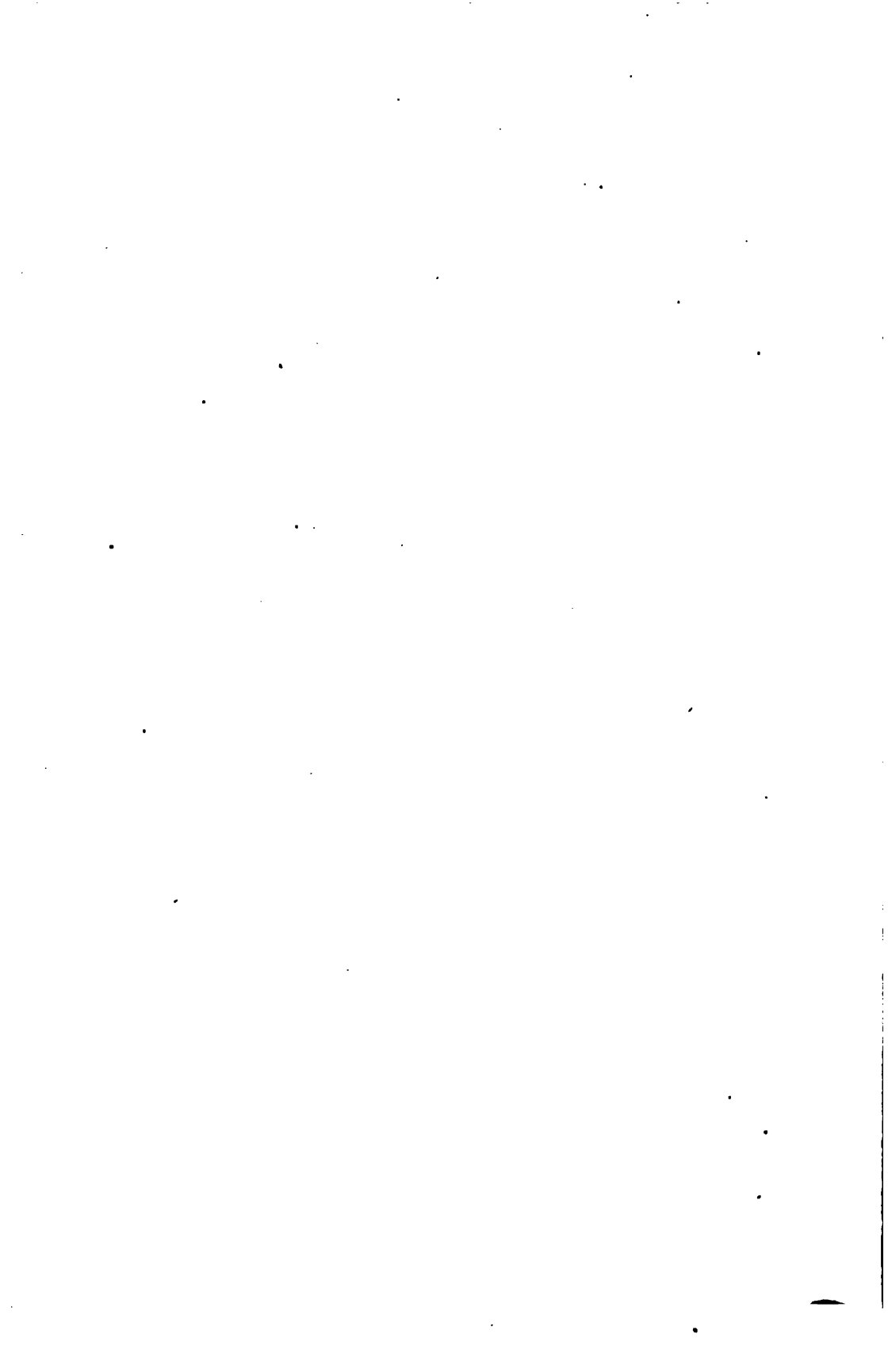
2.

Father Immortal,  
Our Sentinel,  
Stand at the portal,  
Guard our land well ;  
Bless us with reason  
Peace to maintain,  
Banish all treason  
From our domain.

3.

Calm all commotion  
That may arise ;  
Increase devotion,  
Strengthen our ties ;  
Bind in communion  
One mighty band :  
God save our Union !  
God save our land !

*FINIS.*









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